

# RHYTHM ON RECORD



# R H Y T H M ON R E C O R D

BY  
HILTON R. SCHLEMAN

A complete survey and register  
of all the principal recorded  
dance music from 1906 to  
1936, and a who's who of the  
artists concerned in the making

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TO  
THE RHYTHM CLUBS  
AND  
MY FRIEND  
JOHANN E. DAENDLER



## FOREWORD

**H**ERE surely is a book which will never leave the elbow of the jazz enthusiast.

How many times have I wished for such a reference when memory, as it will so often, has proved futile about the past events of jazz history?

During my visit to England in the fall of 1935, I had the pleasure of helping the author just a trifle in the checking of certain facts which go to make up the work. Mine was just casual labour, and it touched merely on a few score records. Nevertheless, it gave me an insight into the astonishing industry displayed by the compiler, and I can only suppose that the inexhaustible patience and diligence he must have lent to his researches represented a labour of sheer love.

It is a wonderful effort, comparable in its own particular way with Grove's famous "Dictionary of Music." That is why I heartily congratulate Schleman on the publication of his book and every dance music fan who acquires it.

My own copy will always be putting in a lot of overtime.

*John Hammond*



## INTRODUCTION

**I**T was in the latter part of 1932 that my interest in rhythmic music caused me to begin searching for a book containing details of the leading dance bands and soloists through the years. Following many weeks of searching and various inquiries in America I discovered, much to my chagrin, that no such work had been published in the English language.

Shortly after I started sorting out the meagre information in my possession. The study of recorded dance music has interested me since I bought some of the early recordings of Paul Whiteman and the California Ramblers. The former has always been my own particular hero, although my interest has not been confined solely to Paul Whiteman. The study and collecting of gramophone records has been regarded by myself as a hobby that quickly followed an earlier attempt with postage stamps. And part of this hobby necessitated the gathering together of the information contained herein.

During the years this information has been added to considerably. There are details, however, that have yet to be unearthed. This is not surprising when one realises that there have been more than one hundred different makes of records.

Information concerning the early period of recorded dance music, between 1905 and 1910, is sadly lacking. Those were the years when the only records were cylinders made by Edison Bell, Emerson, Clarion, Sterling, Bulldog, and others. Admittedly, not one person in a hundred would be able to play any of these cylinders if he or she possessed such relics. But from an historical viewpoint these early recordings are of rare interest. Examples are still to be found of the earliest recordings of dance music by Harry Raderman's Jazz Orchestra and Sousa's Band. At this period, however, many cylindrical recordings of dance music were issued without credit being given to the band that made them.

The years between 1910 and 1917 present another period that remains in the dark except for occasional flashes, mostly originating from America. Certain references are contained herein to the leading combinations of this period, and I am deeply indebted to Dave Comer, Harry Gordon and Emile Grimshaw, who kindly gave me this information.

My real start is made with Brown's Band, better known as the Original Dixieland Jazz Band, the combination regarded by all interested in jazz as the pioneers of "jazz" music. In making such a statement I must enlarge a little on that fact for the benefit of those who do not know of the "Rhythm Club" movement in this country. The "British Rhythm Club" movement came into existence in June 1933, and was inaugurated by W. Elliott and Eric A. C. Ballard. These two enthusiasts discovered that many others, like themselves, were interested in jazz, rhythm and swing music. They decided to form a club in order that anyone interested could meet to discuss and listen to worthwhile recordings. As a result there are to-day numerous clubs in the British Isles, with a total membership running into thousands. All these clubs are affiliated to the *Melody Maker*, the only British weekly newspaper published in the interest of the dance musician. The movement also has considerable strength in nearly every other country throughout the world. It is admitted by the "Rhythm Clubs" that the pioneers of jazz were the Original Dixieland Jazz Band.

## INTRODUCTION

However, details are contained in this book of many bands and soloists whose recorded works are seldom, if ever, played in "Rhythm Clubs." I refer to the makers of "sweet music"—popular and commercial dance music. It is my contention that all dance orchestras and soloists on record are of some interest to someone, somewhere. Therefore, in order to make this work of general interest, details are included concerning as many of the leading dance orchestras as possible. Particulars of many artistes, both in the "rhythm" and "sweet" groups, are omitted, for to include all that have recorded during the past thirty years would be the work of at least one man's lifetime.

Thus, bearing in mind that whom you may like then others may not like, and vice versa—nature having been considerate to everyone—I have attempted to compile a few facts and details concerning the leading European and American dance bands, musicians and soloists. It has been quite impossible to give details of each separate recording. All that I hope is that the result may prove *a useful reference in a general way*, and that in the near future further and more detailed facts will be written by others more worthy than myself.

I must record my deep appreciation and sincere thanks for the invaluable help and information accorded to me by the undermentioned authorities on jazz music. Without their advice and co-operation this work could not have been published: Andre Aché, Jeffrey R. Aldam, Eric A. C. Ballard, P. Mathison Brooks, Jack Butterworth, Johann E. Daendler, Stanley F. Dance, Charles Delaunay, Leonard G. Feather, John Hammond, Jr., Leonard Hibbs, Edgar Jackson, Miss Mary Lytton, Frank Norris, Hughes Panassié, Dietrich Schultz, William L. Verbeucken; also the many gramophone companies, orchestra leaders, musicians, and soloists, with whom I have spoken and corresponded.

HILTON R. SCHLEMAN.

## IMPORTANT

The titles of many dance bands and orchestras are pseudonyms used only for recording purposes. Sometimes these pseudonyms are used by well-known combinations. More often than not, however, the name covers a group assembled for recording work and made up of instrumentalists from several leading units.

Reference should be made to the index contained herein for details of such combinations.

Whilst every care has been taken to ensure that the details contained herein are absolutely accurate, the author cannot hold himself responsible for any unreliability in the information passed on by him or for any omissions.

# A

## AARONSON—AUSTIN

**AARONSON'S Commanders.**—Irving Aaronson, American arranger and pianist, brought his Commanders on a visit to London in 1926. The band appeared at the Plaza Cinema in October and, following other West End appearances, returned to New York in the early part of 1927.

Since the unit appeared in this country very little has been heard of the combination. However, the band is still in existence in America, and has for some time been playing in the Urban Room of the Congress Hotel in Chicago, where it does considerable recording and broadcasting work.

1926-1927.

IRVING AARONSON. Leader, arranger and piano.

HAROLD SALIERS. 1st Alto sax, clarinet and violin.

ARTIE QUENZER. 2nd Alto sax, clarinet and violin.

PHIL SAXE. Tenor sax, clarinet and violin.

SAL SIBELLI. Violin and vocals.

MICKEY BLOOM. 1st Trumpet.

JIMMY TAYLOR. 2nd Trumpet.

RED STANLEY. Trombone.

RALPH NAPOLI. Banjo and vocals.

MACK WALKER. Bass.

STANLEY JOHNSTON. Drums.

H.M.V. 1926-1929.

Everything is Peaches. B5242.

Hard to Get Gertie. B5135.

Outside. B5667.

VICTOR. 1928.

I'll Get By. 21786.

1934-1935.

IRVING AARONSON. Director.

JOE GILLESPIE. Saxes and clarinet.

SAM RUBENWITCH. Saxes and clarinet.

MORTY FRIEDMAN. Saxes and clarinet.

REGGIE MERRILL. Saxes and clarinet.

MIKE RENZULLE. Trumpet.

HARRY McKEOWN. Trumpet.

ERNIE MATHIAS. Trumpet.

RED JESSUP. Trombone.

HORACE DIAZ. Piano.

DICK DICKSON. Guitar.

GEORGE GREEN. Bass.

CHIN CHIN. Violin.

*Note.*—During 1932 Gene Krupa was on drums.

PANACHORD. 1934-1935.

Lazy Bones. 25582.

Shadows on the Swanee. 25582.

Snowball. 25595.

That's How Rhythm was Born. 25595.

AMERICAN COLUMBIA. 1935.

Commanderism. 3043-D.

Jazzeroo. 3043-D.

**Bernard Addison's Rhythm.**—This American recording combination was formed by Adrian Rollini in late 1935. Members of the group were Bernard Addison, guitar, Kirby Walker, piano, and Jasper Thomas, vocalist.

BLUEBIRD. 1935.

I Can't Dance. B-6174.

Toledo Shuffle. B-6174.

**Larry Adler.**—Larry Adler was born in Baltimore, U.S.A., in March 1914. He became interested in the mouth-organ as a boy at school, and decided to take it up professionally.

In 1931 he was engaged by the late Florenz Ziegfeld to appear in "Smiles." This led to broadcasts and an appearance in the show "Flying Colours" at the Imperial Theatre, New York. After various other successes, Larry went to Hollywood, and appeared on the stage of Grauman's Chinese Theatre. A contract with Metro-Goldwyn-Mayer followed. Later he worked with Paramount, and played a solo of "Sophisticated Lady" in the Burns and Allen film "Many Happy Returns," in which he was accompanied by Duke Ellington's Orchestra.

Then came appearances in Chicago and again in New York, after which he was brought to London in 1935 by

C. B. Cochran to appear in "Stream-line."

In addition to his solo recordings he is featured with Ruth Etting in "If I Could be With You" (Columbia DB341) and with the Colonial Club Orchestra in "Hittin' the Bottle" (Brunswick 1047).

COLUMBIA. 1935.

Continental. DB1490.  
I Won't Dance. DB1576.  
Rhapsody in Blue. DB1560.  
Smoke Gets in Your Eyes. DB1490.  
Why was I Born? DB1576.

REGAL-ZONOPHONE. With Freddy Gardner, saxes; Cecil Norman, piano; Albert Harris, guitar; Don Stuteley, bass; and Max Abrams, drums.

Bugle-call Rag.  
Continental. MR1844.  
I Won't Dance. MR1843.  
Nobody's Sweetheart.  
Rhapsody in Blue. MR1820.  
Smoke Gets in Your Eyes. MR1843.  
St. Louis Blues. MR1883.  
Solitude. MR1883.  
Sophisticated Lady. MR1842.  
Tiger Rag. MR1842.  
Why was I Born? MR1844.

REX. 1936. Accompanied by Fred Hartley's Orchestra.  
When Day is Done. 8674.

**Adrian's Ramblers.**—In 1934 Adrian Rollini, American bass saxophone and xylophone player, organised a combination for recording work with Brunswick in New York.

The combination made six titles at two sessions, and credit was given to Adrian's Ramblers.

ADRIAN ROLLINI.	Bass sax.
JIMMY DORSEY.	Clarinet.
CHARLES BARNET.	Tenor sax.
PAT CIRCICELLO.	Trumpet.
FULTON McGRATH.	Piano.
CARL KRESS.	Guitar.
GENE KRUPA.	Drums.

BRUNSWICK. May 1934.

Get Goin'. 01750.  
Keep On Doin'. 01750.

ADRIAN ROLLINI.	Bass sax.
BUD FREEMAN.	Tenor sax.
MILTON YANER.	Clarinet.
MAX KAMINSKY.	Trumpet.
ROY BARGY.	Piano.
CARL KRESS.	Guitar.
MEL CLARK.	Bass.
STANLEY KING.	Drums.

BRUNSWICK. August 1934. With Ella Logan and Chick Bullock, vocalists.

Better to Love You. 01831.  
I've Got a Warm Spot. 01831.  
I Wish I were Twins. 01775.  
Why Don't You Practise? 01775.

**Adrian's Tap Room Gang.**—This combination, gathered together by Adrian Rollini during the latter part of 1935, has been playing in New York at the "Tap Room" of the Hotel President.

ADRIAN ROLLINI.	Bass sax and xylophone.
JOE MARSALA.	Saxes and clarinet.
WINGY MANNONE.	Trumpet and vocals.
PUTNEY DANDRIDGE.	Piano and vocals.
JEAN BURNS.	Piano and vocals.
CARMEN MASTREN.	Guitar.
SEYMOUR WEISS.	Bass.

H.M.V. 1935.

Bouncing Rhythm. JF39.  
Got a Need for You. B8382.  
Honeysuckle Rose. B8382.  
Jazz o' Jazz. B8397.  
Nagasaki. B8397.  
Weather Man. JF43.

BRUNSWICK. Accompanying vocals by Jean Burns.

Monotony has Got Me Down. 02095.  
You're an Angel. 02095.

**The All-Star Trio.**—This American combination made its appearance in 1919 under the direction of William Wadsworth, saxophonist. The remaining two members were Victor Arden, piano, and George Hamilton Green, xylophone.

In 1923 other members were added to the unit that became known as the All-Star Trio and their Orchestra. Later the band dispersed. Victor Arden teamed up with Phil Ohman, who was then accompanying such soloists as the Happiness Boys.

During the early days of the All-Star Trio, William Wadsworth also had his own recording combination, entitled Wadsworth's Novelty Dance Orchestra.

Arden and Ohman have recorded numerous piano duets and many discs with their own orchestra, a band now directed by Phil Ohman in America.

**H.M.V. 1921. The All-Star Trio.**

Hy'n Dri. B1195.  
 Old Man Jazz. B1177.  
 Swanee. B1161.  
 Sweet 'n' Pretty. B1195.  
 Twelfth-Street Rag. B1262.

**OKEH. The All-Star Trio.**

St. Louis Blues. 1142.  
 Sensation. 1142.

**PATHÉ. Wadsworth's Novelty Dance Orchestra.**

Beale-Street Blues. 20441.  
 Ringtail Blues. 22050.  
 St. Louis Blues. 22038.  
 Sensation. 22050.  
 Weary Blues. 20441.  
 Yellow Dog Blues. 22038.

**BRUNSWICK. Piano duets by Victor Arden and Phil Ohman.**

Nashville Nightingale. 2512.  
 No, No Nora. 2512.

**H.M.V. July 1930. Victor Arden-Phil Ohman Orchestra, with vocals usually by Frank Luther.**

Dancing the Devil Away. B5849.  
 I Got Rhythm. B6174.

**VICTOR. 1931.**

Canadian Capers. 22608.  
 Maple-leaf Rag. 22608.

**1935. PHIL OHMAN'S ORCHESTRA.**

PHIL OHMAN.	Director and piano.
SYL HALPERIN.	Piano.
WALLY HAINES.	Saxes and clarinet.
MEL BOSSERMAN.	Saxes and clarinet.
GEORGE DOLBIER.	Saxes and clarinet.
HAL BERGH.	Trumpet.
RALPH DADISMAN.	Trumpet.
JIMMIE THOMASSON.	Trombone.
RAY HOBACK.	Guitar.
SAM CHEIFETZ.	Bass.
ART CRIPPEN.	Drums.

*Note.*—Vocals are usually by the Robertson Trio. In the latter part of 1935 Bud Kleinhall, piano, and Bob Hemphill, guitar, joined the unit.

**COLUMBIA. 1935.**

Cheek to Cheek. FB1151.  
 Isn't This a Lovely Day? FB1152.  
 No Strings. FB1152.  
 Top Hat. FB1151.

**Henry Allen, Jr.**—Henry Allen, Jr., coloured American trumpet player and vocalist, was born in New Orleans. He is the composer of "It Should

be You," "Swing Out," "Feeling Drowsy," "Biff'ly Blues" and others.

"Red," as he became nicknamed, came into prominence between 1929 and 1930 with Luis Russell's Orchestra. It was this same combination that recorded under the title of Henry Allen, Jr., and his Orchestra, the personnel being made up of the members of Russell's band.

During 1931 and 1932 Allen was playing with various orchestras in America. Then in 1933 he joined the Fletcher Henderson organisation, with which he remained until 1935, when he joined Mills Blue Rhythm Band.

Various combinations with which he has recorded, in addition to those already mentioned, include Fats Waller's Buddies, Spike Hughes' Negro Orchestra, Horace Henderson's Orchestra, Don Redman's Orchestra, Benny Morton's Orchestra, Coleman Hawkins' Orchestra, the Chicago Rhythm Kings, Billy Banks' Orchestra, Putney Dandridge's Orchestra and a few of the various units of Clarence Williams and the Harlem Hot Shots.

**1929-1930. HENRY ALLEN, JR., AND HIS ORCHESTRA.**

HENRY ALLEN, JR.	Trumpet and vocals.
OTIS JOHNSON.	Trumpet.
JAY C. HIGGINBOTHAM.	Trombone.
CHARLES HOLMES.	Alto sax and clarinet.
ALBERT NICHOLAS.	Alto sax and clarinet.
THEODORE HILL.	Tenor sax.
GREELY WALTON.	Tenor sax.
LUIS RUSSELL.	Piano.
WILL JOHNSON.	Banjo.
GEORGE FOSTER.	Bass.
PAUL BARBARIN.	Drums.
VICTORIA SPIVEY.	Vocalist.

**H.M.V.**

Biff'ly Blues. B6487.  
 Feeling Drowsy. BD103.  
 I Fell in Love with You. B6426.  
 It Should be You. B6487.  
 Patrol Wagon Blues. B6377.  
 Singing Pretty Songs. B4985.  
 Sugar-Hill Function. B8409.  
 Swing Out. B6500.  
 You Might Get Better. B8409.

**VICTOR. 1929-1930.**

Dancing Dave. V-38121.  
 Everybody Shout. V-38121.  
 Funny Feather Blues. V-38088.  
 How do They do It? V-38088.

Make a Country Bird Fly Wild.

V-38107.

Pleasing Paul. V-38107.

Roamin'. 23006.

1933. HENRY ALLEN, JR.—COLEMAN HAWKINS AND THEIR ORCHESTRA.

HENRY ALLEN, JR. Trumpet and vocals.

COLEMAN HAWKINS. Tenor sax.

HILTON JEFFERSON. Alto sax.

DICKIE WELLS. Trombone.

HORACE HENDERSON. Piano.

BERNARD ADDISON. Guitar.

JOHN KIRBY. Bass.

WALTER JOHNSON. Drums.

BRUNSWICK.

Ain't Cha Got Music? 01776.

Dark Clouds. 01664.

Hush My Mouth. 01709.

My Galveston Gal. 01709.

River's Taking Care of Me. 02005.

Stringin' Along on a Shoe-string. 01776.

You're Gonna Lose Your Gal. 01664.

MELOTONE.

Shadows on the Swanee. M-12759.

MELOTONE. Henry Allen, Jr., and his Orchestra, with Lawrence Lucie in place of Bernard Addison; Ben Webster in place of Coleman Hawkins; and Pee Wee Irwin on second trumpet.

Believe it, Beloved. M-13304.

Don't Let Your Love go Wrong.

M-13016.

How's about To-morrow Night?

M-13096.

I Never Slept a Wink. M-13045.

I Wish I were Twins. M-13045.

It's Written All Over Your Face.

M-13304.

Pardon My Southern Accent. M-13096.

Rug Cutter Swing. M-13145.

Smooth Sailing. M-13322.

There's a House in Harlem. M-13145.

Whose Honey are You? M-13322.

Why Don't You Practise? M-13016.

VOCALION. 1935. With Leon "Choo" Berry on tenor sax; Kaiser Marshall on drums, and members of Mills' Blue Rhythm Band.

Body and Soul. 2965.

Dinah Lou. 2998.

I Wished on the Moon. 2997.

I'll Never Say Never Again. 2956.

On Treasure Island. 3098.

Red Sails in the Sunset. 3097.

Roll Along, Prairie Moon. 2997.

Rosetta. 2965.

Take Me Back. 3098.

BRUNSWICK. 1935.

Get Rhythm in Your Feet. 02079.

PANACHORD.

I Found a Dream. 25809.

Truckin'. 25809.

**Bert Ambrose.** — Bert Ambrose, British orchestra leader and violinist, was born in London in 1897. He went to America when quite a youth and, following his education and violin studies, joined a cinema orchestra in New York. Then he played with a symphony orchestra for a short time, and in 1917 created a sensation when he was appointed Musical Director of the Club de Vingt and subsequently opened the Palais Royal.

Luigi, who opened the Embassy Club in London, discovered Ambrose in America and brought him back to this country in 1920. Two years later Ambrose returned to New York to take over the musical arrangements of the Clover Gardens. Luigi persuaded him to return to London in the winter of 1922, when Ambrose and his Embassy Club Orchestra opened up in Bond Street.

1922.

BERT AMBROSE. Leader and violin.

ARTHUR AARONSON. Alto sax and clarinet.

JOE CROSSMAN. Tenor sax.

MAX RAIDERMAN. Piano.

HARRY EDELSON. Banjo.

JULIUS MUSTAUM. Bass.

EDDIE GROSSBART. Drums.

In these early days the unit recorded with Columbia, one of their best records being "China Boy, Go Sleep" (3285). In 1926, the band was augmented by Jules Berken and Fred Biffo, first and second trumpets respectively, and Ephraim Hannaford, trombone. At the same time Arthur Aaronson was succeeded by Barney Sorkin.

When Ambrose left the Embassy Club in 1927 to go to the Mayfair Hotel, the combination remained in Bond Street under the direction of Max Raiderman, with the exception of Joe Crossman, who joined Ambrose at the Mayfair. Ambrose first went to New York and brought back five American musicians for his combination, which opened at the Mayfair Hotel on March 27th, 1927.

BERT AMBROSE.	Director	and
	violin.	
*LOUIS MARTIN.	Alto sax	and
	clarinet.	
JACK MIRANDA.	Alto sax	and
	clarinet.	
JOE CROSSMAN.	Tenor sax.	
SIDNEY LIPTON.	Violin.	
*HENRY LEVINE.	1st Trumpet.	
GEORGE RATCLIFFE.	2nd Trumpet.	
TED HEATH.	Trombone.	
*GEORGE POSNACK.	Piano.	
*LEE CONNA.	Banjo.	
DICK ESCOTT.	Bass.	
*HARRY RADERMAN.	Drums.	

Then, in October 1927, the Americans returned to New York. Their places were filled by Perley Breed, alto sax; Jack Jackson, trumpet; Leo Kahn, piano; Joe Brannelly, banjo and guitar; and Max Bacon, drums. At the end of 1928 another re-shuffle took place, and subsequent changes were made in the succeeding years.

Ambrose and his Orchestra returned to the Embassy Club in the autumn of 1933. Actually eleven members comprise the personnel, but for broadcasting and recording purposes the combination is augmented to twenty-one instrumentalists, its signature tune being "When Day is Done." At the end of 1935 Ambrose and his Orchestra appeared in the film "Soft Nights and Sweet Music."

#### 1929-1935. COLLECTIVE.

BERT AMBROSE.	Leader and violin.
REG PURSGLOVE.	Violin.
ERIC SIDAY.	Violin.
ERNIE LEWIS.	Violin.
SYD PHILLIPS.	Baritone sax, arranger and clarinet.
DANNY POLO.	Alto sax and clarinet.
JOE JEANNETTE.	Alto sax, clarinet and flute.
BILLY AMSTELL.	Tenor sax and clarinet.
MAX GOLDBERG.	1st Trumpet and mellophone.
HARRY OWEN.	2nd Trumpet.
LEW DAVIS.	1st Trombone.
TED HEATH.	2nd Trombone.
TONY THORPE.	3rd Trombone.
BERT READ.	Piano.
JOE BRANNELLY.	Guitar and banjo.
DICK BALL.	Bass.
MAX BACON.	Drums.

RONNIE MUNRO.	Arranger.
SAM BROWNE.	Vocals.
ELSIE CARLISLE.	Vocals.

*Note.*—In April 1935 Bert Read was succeeded by Bert Barnes, who has since done much of the arranging. Various other vocalists include the Three Rhythm Sisters (Kay Munro Smyth, Betty Dale and Teresa Dale); the Rhythm Brothers (Jack Lorimer, Clive Erard and Ronnie Hill) and Jack Cooper, who succeeded Sam Browne in late 1935.

Early in 1935 the Three Rhythm Sisters split, and Helen Raymond and Jean Conibear succeeded the two Dale Sisters. In August Evelyn Dall, another vocalist, was added to the band. George Elrick and Jack Cooper replaced two of the members of the Rhythm Brothers. In March 1936 Andy McDevitt succeeded Danny Polo.

#### H.M.V.

Blue Turning Grey Over You.	B5904.
Bye-Bye Blues.	B5908.
Dixieland.	B6163.
Goopy Geer.	B6143.
Half-caste Woman.	B5990.
I Wanna be Loved by You.	B6108.
Just One More Chance.	B6061.
Minnie the Moocher.	B6159.
Moaning for You.	B5813.
Now that You're Gone.	B6151.
Oh, Monah!	B6127.
Old Man of the Mountain.	B6254.
Open Up Dem Pearly Gates.	B6143.
Shoo the Hoodoo Away.	B5877.
Sing, Brothers.	B6196.
Smile, Darn Ya, Smile.	B6067.
Star Dust.	B5967.
When Yuba Plays the Rumba.	B6190.
You Rascal, You.	B6145.

#### BRUNSWICK.

Birth of the Blues.	105.
†I'll Never Say Never Again.	02046.
My Heart Stood Still.	105.
Piccaninny.	01510.
Symphony of the Breeze.	01655.
There's a Cabin in the Pines.	01581.
†Things Might Have Been so Different.	02046.
When You Climb those Golden Stairs.	01778.

#### DECCA.

Ain't Misbehavin'.	M93.
Ambrose's Jubilee Cavalcade.	K750.
Ambrose's Tiger Rag.	F5550.
Anything Goes.	F5570.
Body and Soul.	M118.
B'Wanga.	F5529.

\* The American contingent.

† With vocals by Connie Boswell.

College Rhythm. F5332.  
 Copenhagen. F5696.  
 Danza. F5744.  
 Dixieland Band. F5584.  
 Dodging a Divorcee. F5561.  
 East of the Sun. F5744.  
 Embassy Stomp. F5375.  
 Fire Dance. F5529.  
 Hors D'Œuvres. F5375.  
 I Won't Dance. F5644.  
 I've Got a Note. F5550.  
 Lament for Congo. F561.  
 Limehouse Blues. F5696.  
 Lovely Liza Lee. F5673.  
 Lulu's Back in Town. F5706.  
 Memphis Blues. F5489.  
 \*Rhapsody in Blue. F3764.  
 She's a Latin from Manhattan. F5652.  
 Streamline Strut. F5489.  
 What Harlem is to Me. F5673.  
 When Day is Done. K750.

In early 1935 a combination was organised by Bert Ambrose and called the Embassy Rhythm Eight. The unit was made up of the leading members of his orchestra, and was assembled for recording purposes only. The group also accompanied a number of vocal recordings made by Elsie Carlisle.

#### 1935. THE EMBASSY RHYTHM EIGHT.

DANNY POLO.	Alto sax and clarinet.
BILLY AMSTELL.	Tenor sax and clarinet.
MAX GOLDBERG.	Trumpet.
LEW DAVIS.	Trombone.
BERT BARNES.	Piano.
JOE BRANNELLY.	Guitar.
DICK BALL.	Bass.
MAX BACON.	Drums.

#### DECCA. 1935.

Back Home in Tennessee. F5467.  
 He's a Rag-picker. F5435.  
 Hitchy Koo. F5435.  
 Where the Black-eyed Susans Grow. F5467.

**Andy's Southern Serenaders.**—This British unit was organised in September 1935 for recording purposes in London with the Parlophone Company.

GEORGE BARON.	Banjo.
JACK DENT.	Piano.
JOCK PURVIS.	Bass.
HARRY JIMICK.	Drums.

#### PARLOPHONE. 1935.

Ain't She Sweet? F236.  
 An Old Water-mill. F333.  
 Avalon. F236.  
 Happy Feet. F236.

Harmony Lane. F293.  
 I Got Rhythm. F236.  
 Nigger Doll's Parade. F333.  
 Some of these Days. F236.  
 Whispering. F236.

**Dave Apollon's Orchestra.**—Dave Apollon, orchestra leader and composer, was born in Russia, where, at the age of five, he was performing on the music-halls. As he grew up he became an accomplished mandolin player, dancer and pianist.

After the War, in which he served in the Imperial Russian Corps of Engineers, he went to America, and in a small San Francisco café organised the band with which he is now associated.

His orchestra has travelled nearly all round the world, playing many times in London, and in 1935 appeared in the British film, "In Town To-night."

Apollon is the composer of "Mandolin Blues," among others. The principal vocalists with his all-string orchestra are Harold Aloma and Nora Williams, while his speciality dancer is Melissa Mason.

#### BRUNSWICK. 1932.

Mandolin Blues. 1321.  
 Russian Rag. 1321.

**The Arkansas Travellers.**—The Arkansas Travellers were under the direction of Sam Lanin, and in many of their recordings contingents from various Red Nichols' combinations supplemented by other leading American instrumentalists made up the group. They also recorded under the titles of Sam Lanin's Famous Players and the Ipana Troubadours.

#### COLLECTIVE.

JIMMY DORSEY.	Saxes and clarinet.
PETE PERMIGLIO.	Saxes and clarinet.
ADRIAN ROLLINI.	Bass sax.
RED NICHOLS.	Trumpet.
CHELSEA QUEALEY.	Trumpet.
BOB ASHFORD.	Trumpet.
HENRY LEVINE.	Trumpet.
MIFF MOLE.	Trombone.
AL FILBURN.	Trombone.
ARTHUR SCHUTT.	Piano.
LENNIE HAYTON.	Piano.
JACK RUSEN.	Piano.
AL DUFFY.	Violin.

\* With Bert Read on piano.

EDDIE LANG.	Guitar.
DICK McDONOUGH.	Guitar and banjo.
TOM FELLINE.	Banjo.
JOE TARTO.	Bass.
JACK HANSEN.	Bass.
VICTOR BERTON.	Drums.
LEM CLEG.	Vocals.

## PARLOPHONE.

Away Down South in Heaven. R3528.  
 Breezin' Along with the Breeze. E5635.  
 Brown Sugar. E5761.  
 How I Love that Girl!  
 How Long has this been Goin' On?  
 R3488.  
 I'll See You in My Dreams.  
 There Ain't no Land like Dixieland.  
 R3438.

## PARLOPHONE. Under the title of Sam Lanin's Famous Players.

Changes. R3498.  
 For My Baby and Me. R3498.  
 Sweet Sue Just You. R179.

## HARMONY. These recordings, although credited to the Arkansas Travellers, were made by Red Nichols and his Five Pennies.

Boneyard Shuffle. 332-H.  
 I Ain't Got Nobody. 505-H.  
 Ja Da. 421-H.  
 Red-head Blues. 601-H.  
 Sensation. 421-H.  
 Stompin' Fool. 459-H.  
 Washboard Blues. 332-H.

## GENNETT. Under the title of Sam Lanin's Famous Players, with Frank Teschmaker, clarinet.

Aunt Hagar's Blues. 9150.  
 Just a Little. 4820.  
 Shake It. 9150.  
 Sheik of Araby. 4820.  
 Two Sweet Lips. 9050.

**Louis Armstrong.**—Daniel Louis Armstrong was born in New Orleans on July 4th, 1900. It was in New Orleans that he received his education in the Municipal Boys' Home, where he also learned to play the trumpet.

At the age of fifteen Louis was playing a trumpet in a small symphony orchestra. Two years later he decided to devote his life to jazz music and he joined Kid Ory's Band. In 1921 Armstrong joined the orchestra of King Oliver as second trumpet. The girl pianist of the band, Lilian Hardin, later became his wife. For two years Louis toured with Oliver, playing in various cafés and on the Mississippi show-boats running between St. Louis and New Orleans. When King Oliver

went to Chicago, he took Louis with him.

Armstrong remained in Chicago until 1924. He then went to New York and joined Fletcher Henderson's Orchestra at the Roseland Ballroom. He created such a sensation and became so great a success that he decided to form his own combination.

In 1926 he went back to Chicago, where he formed his Hot Five and Hot Seven, the members of which were made up of the personnel of King Oliver's original band. These two Armstrong combinations played at the Savoy Ballroom, and for three years Louis made Chicago his headquarters. During this period he played also in the orchestras of Carroll Dickerson, Les Hite and others. With Les Hite he played in Los Angeles at the Sebastian Cotton Club. It was while in the film city that he appeared in two short pictures for Paramount, "You Rascal, You" and "Rhapsody in Black and Blue."

Going back to New York in 1929, he commenced a series of tours throughout America, and in 1932 made his first visit to Europe. It was in July of that year that he appeared at the London Palladium. Then he returned to New York for a few months, and recorded a number of titles with Chick Webb's Orchestra and others.

During his second visit to Europe he remained in London for a short time before a ten months' stay on the Continent, where he recorded three titles with a French combination. In January 1935 he went back to New York, and shortly after organised a new unit.

Armstrong has collaborated in various compositions, notably "I'm Not Rough," "Potato-head Blues," "Put 'Em Down Blues," "Wild Man Blues," "Gully Low Blues," "Sugar-foot Stomp" and "Hobo, You Can't Ride this Train."

Various orchestras and soloists with which he has played and recorded include King Oliver, Fletcher Henderson, Johnny Dodds, Richard M. Jones, Clarence Williams, Carroll Dickerson, Luis Russell, Les Hite, Butterbeans and Susie, Bertha "Chippie" Hill, Bessie Smith, Nolan Welsh, Hociel Thomas, Baby Mack, Lippie Wallace,

Lil Delk Christian, Maggie Jones,  
Coots Grant and Edna Hicks.

His signature tune is "Sleepytime  
Down South."

PARLOPHONE. Trumpet solos. "Dear  
Old Southland" has piano by John  
William "Buck" Sublette and  
"Weather Bird" has piano by Earl  
Hines.

Dear Old Southland. R1718.

Weather Bird. R1194.

LOUIS ARMSTRONG'S HOT FIVE AND  
HOT SEVEN.

LOUIS ARMSTRONG. Trumpet and  
vocals.

JOHNNY DODDS. Clarinet.

EDWARD ORY. Trombone.

LILIAN ARMSTRONG. Piano and vocals.

BUDDY SINCERE. Banjo and guitar.

EDWARD GARLAND. Bass.

BABE DODDS. Drums.

ORIOLE. 1927. Under the title of Lill's  
Hot Shots.

Drop That Sack. 1009.

Georgia Be Bo. 1009.

BRUNSWICK. Re-issue.

Georgia Be Bo. 02065.

PARLOPHONE.

Alligator Blues. R2185.

\*Mamma, Why Do You Treat Me So?  
R113.

Melancholy Blues. R2162.

Potato-head Blues. R2185.

Savoy Blues. R2127.

\*That's When I'll Come Back to You.  
R113.

Wild Man Blues. R3492 and R2162.

OKEH. 1926-1928.

Big Butter and Egg Man. 8423.

Big Fat Mamma. 8318.

Come Back, Sweet Papa. 8318.

Cornet Chop Suey. 8320.

Don't Forget to Mess Around. 8343.

Dropping Shucks. 8357.

Georgia Grind. 8318.

Got No Blues. 8551.

Gut Bucket Blues. 8161.

Heebie Jeebies. 8300.

Hotter than That. 8535.

I'm Gonna Gitcha. 8343.

I'm Not Rough. 8551.

Irish Blackbottom. 8447.

Jazz Lips. 8436.

Keyhole Blues. 8496.

King of the Zulus. 8396 and 41581.

Lonesome Blues. 8396 and 41581.

Muskrat Ramble. 8300.

My Heart. 8320.

Once in a While. 8566.

Put 'Em Down Blues. 8503.

Skid-Da-De-Dat. 8436.

Struttin' with some Barbecue. 8566.

Sunset Café Stomp. 8423.

Sweet Little Papa. 8379.

Weary Blues. 8519.

Who's It? 8357.

Willie the Weeper. 8482.

Yes, I'm in the Barrel. 8161.

You Made Me Love You. 8447.

LOUIS ARMSTRONG'S HOT FIVE.

LOUIS ARMSTRONG. Trumpet and  
vocals.

JIMMY STRONG. Tenor sax and  
clarinet.

FRED ROBINSON. Trombone.

EARL HINES. Piano.

MANCY CARA. Banjo.

ZUTIE SINGLETON. Drums.

BRUNSWICK. With Johnny Dodds,  
clarinet.

Melancholy. 02001.

Wild Man Blues. 02065.

PARLOPHONE.

†Basin Street Blues. R531.

†Beau Koo Jack. R2066.

†Heah Me Talkin' To Ya? R1767.

Monday Date. R2135.

Muggles. R840.

†No One Else But You. R540.

No, Papa, No. R1767.

†St. James' Infirmary. R643.

†Save it, Pretty Mama. R558.

†Tight Like This. R1591.

West-End Blues. R448.

OKEH. 1929.

Fireworks. 8597 and 41078.

Knee Drops. 8631 and 41157.

Skip the Gutter. 8631 and 41157.

Squeeze Me. 8641.

Sugar-foot Strut. 8609.

Two Deuces. 8641.

Louis Armstrong with Carroll  
Dickerson's Orchestra, at the time  
appearing in the revue "Connie's Hot  
Chocolates," at Connie's Inn.

LOUIS ARMSTRONG. Trumpet and  
vocals.

HOMER HOPSON. 2nd Trumpet.

FRED ROBINSON. Trombone.

BERT CURRY. 1st Alto sax  
and clarinet.

\* Credited by Parlophone to Butterbeans and Susie. "Mamma, Why Do You  
Treat Me So?" is the same as the recording of "Gully Low Blues" on Okeh  
8474.

† Arrangements by Don Redman, who is featured on alto saxophone.

CRAWFORD WETHINGTON. 2nd Alto sax and clarinet.  
 JIMMY STRONG. Tenor sax.  
 JIMMIE PRINCE. Piano.  
 PECK CARR. Banjo.  
 PETE BRIGGS. Bass.  
 ZUTIE SINGLETON. Drums.

## PARLOPHONE.

After You've Gone. R607.  
 Ain't Misbehavin'. R462.  
 Black and Blue. R1573.  
 Some of these Days. R520.  
 Sweet Savannah Sue. R1573.  
 That Rhythm Man. R1494.  
 When You're Smiling. R1286.

PARLOPHONE. With Happy Cauldwell, tenor sax; Jack Teagarden, trombone; Joe Sullivan, piano; the late Eddie Lang, guitar; and Kaiser Marshall, drums.

Knockin' a Jug. R1064.

## 1930.

LOUIS ARMSTRONG. Trumpet and vocals.  
 OTIS JOHNSON. 2nd Trumpet.  
 CHARLES HOLMES. Alto sax.  
 ALBERT NICHOLAS. Alto sax and clarinet.  
 THEODORE HILL. Tenor sax.  
 JAY C. HIGGINBOTHAM. Trombone.  
 LUIS RUSSELL. Piano.  
 WILL JOHNSON. Banjo.  
 GEORGE FOSTER. Bass.  
 PAUL BARBARIN. Drums.

## PARLOPHONE.

Bessie Couldn't Help It. R698.  
 Blue Turning Grey Over You. R1494.  
 Dallas Blues. R973.  
 I Ain't Got Nobody. R1261.  
 \*I Can't Give You Anything. R753.  
 \*Mahogany Hall Stomp. R571.  
 Rockin' Chair. R785.  
 St. Louis Blues. R618.  
 Song of the Islands. R909.

LOUIS ARMSTRONG. Trumpet and vocals.  
 CHARLES HOLMES. Alto sax and clarinet.  
 CASTOR McCORD. Tenor sax.  
 HENRY HICKS. Trombone.  
 JOE TURNER. Piano.  
 BERNARD ADDISON. Guitar.

## PARLOPHONE.

Dinah. R1159.  
 Exactly Like You. R2042.  
 I Can't Believe. R1261.  
 Indian Cradle Song. R2066.  
 My Sweet. R1718.  
 Tiger Rag. R942.

Recordings made when Armstrong was with Les Hite's Orchestra at the Sebastian Cotton Club, in Los Angeles. Members of this group included Lawrence Brown, trombone; Lionel Hampton, on drums; and Les Hite, on alto sax.

Note.—Those marked † feature Lawrence Brown.

## PARLOPHONE.

Body and Soul. R1355.  
 †Confessin'. R909.  
 †If I Could Be With You. R1100.  
 †I'm a Ding-dong Daddy. R796.  
 †I'm in the Market for You. R778.  
 Just a Gigolo. R1863.  
 Memories of You. R854.  
 Peanut Vendor. R865.  
 Shine. R1100.  
 Sweethearts on Parade. R2127.  
 You're Driving Me Crazy. R866.  
 You're Lucky to Me. R865.

## CHICAGO GROUP.

LOUIS ARMSTRONG. Trumpet and vocals.  
 ZILMER RANDOLPH. 2nd Trumpet.  
 PRESTON JACKSON. Trombone.  
 GEORGE JAMES. 1st Alto sax and clarinet.  
 LESTER BOONE. 2nd Alto sax and clarinet.  
 ALBERT WASHINGTON. Tenor sax.  
 CHARLIE ALEXANDER. Piano.  
 MIKE MCKENDRICK. Banjo.  
 JOHN LINDSAY. Bass.  
 FRED "TUBBY" HALL. Drums.

## PARLOPHONE.

All of Me. R1894.  
 Between the Devil and the Deep Blue Sea. R1170.  
 Chinatown, My Chinatown. R1159.  
 Georgia on My Mind. R1127.  
 Home. R2042.  
 I Got Rhythm. R1207.  
 I Surrender, Dear. R1863.  
 Keepin' Out of Mischief. R1260.  
 Kickin' the Gong Around. R1170.  
 Lawd, You Made the Night too Long. R1207.  
 Lazy River. R1127.  
 Little Joe. R1013.  
 Love, You Funny Thing. R1260.  
 New Tiger Rag. R1894.  
 Sleepytime Down South. R1034.  
 Star Dust. R1591.  
 Them there Eyes. R1286.  
 When Your Lover has Gone. R1034.  
 Wrap Your Troubles in Dreams. R2135.

\* With Lonnie Johnson, guitar, added.

- You Can Depend on Me. R1355.  
 You Rascal, You. R992.
- OKEH. 1931-1932.  
 Blue Again. 41498.  
 \*Lonesome Road. 41538.  
 Walkin' My Baby Back Home. 41497.
- LOUIS ARMSTRONG. Trumpet and vocals.  
 ZILMER RANDOLPH. Trumpet.  
 ELMER WHITLOCK. Trumpet.  
 KEG JOHNSON. Trombone.  
 SCOVILLE BROWN. Alto sax and clarinet.  
 GEORGE OLDHAM. Alto sax and clarinet.  
 ALBERT JOHNSON. Tenor sax.  
 THEODORE WILSON. Piano.  
 MIKE MCKENDRICK. Banjo.  
 BILL OLDHAM. Bass.  
 ALAN PORTER. Drums.
- H.M.V.  
 Basin Street Blues. B4979.  
 Don't Play Me Cheap. B4989.  
 Dusky Stevedore. B6387.  
 He's a Son of the South. B4976.  
 High Society. B6345.  
 †Hobo, You Can't Ride this Train. B6315.  
 Honey, Don't You Love Me Any More? B4977.  
 Hustlin' and Bustlin' for Baby. B4978.  
 I Gotta Right to Sing the Blues. B6368.  
 †I Hate to Leave You Now. B6335.  
 I Wonder Who. B4989.  
 I've Got the World on a String. B6345.  
 Laughing Louie. X4432.  
 Mahogany Hall Stomp. B6368.  
 Medley of Armstrong Hits. C2564.  
 Mighty River. B6401.  
 Mississippi Basin. B6387.  
 St. Louis Blues. B4975.  
 Sittin' in the Dark. B4978.  
 Snowball. B6401.  
 Some Sweet Day. B4976.  
 Sweet Sue, Just You. B4975.  
 Swing, You Cats. B4968.  
 †That's My Home. B6315.  
 There's a Cabin in the Pines. B4977.
- VICTOR.  
 Honey Do! 24369.  
 †You'll Wish You'd Never Been Born. 24204.
- BLUEBIRD.  
 To-morrow Night. B5363.
- FRENCH COMBINATION. 1934.  
 LOUIS ARMSTRONG. Trumpet and vocals.
- LESLIE THOMPSON. Trumpet.  
 JACK HAMILTON. Trumpet.  
 LIONEL GUIMARAES. Trombone.  
 PETER DUCONGE. Alto sax and clarinet.  
 HENRY TYREE. Alto sax and clarinet.  
 ALFRED PRATT. Tenor sax.  
 HERMAN CHITISON. Piano.  
 MACEO JEFFERSON. Guitar.  
 GERMAN ARACO. Bass.  
 OLIVER TINES. Drums.
- FRENCH BRUNSWICK.  
 On the Sunny Side of the Street. A500491.  
 St. Louis Blues. A500490.  
 Super Tiger Rag. A500490.
- 1935-1936.  
 LOUIS ARMSTRONG. Trumpet and vocals.  
 LEONARD DAVIS. Trumpet.  
 GUS AIKEN. Trumpet.  
 LOUIS BACON. Trumpet.  
 HARRY WHITE. Trombone.  
 JAMES ARCHERY. Trombone.  
 CHARLES HOLMES. } Alto saxes and clarinets.  
 HENRY JONES. }  
 BING MADISON. }  
 GREELY WALTON. Tenor sax.  
 LUIS RUSSELL. Piano.  
 WILLIE BLAIR. Guitar.  
 GEORGE FOSTER. Bass.  
 PAUL BARBARIN. Drums.  
 SONNY WOODS. Vocals.  
 BOBBY CASTON. Vocals.
- DECCA. 1935-1936.  
 Got a Bran' New Suit. F5836.  
 I'm in the Mood for Love. F5785.  
 I've Got My Fingers Crossed. F5869.  
 La Cucaracha. F5835.  
 Music Goes 'Round and Around. F5895.  
 Old Man Mose. F5895.  
 On Treasure Island. F5836.  
 Red Sails in the Sunset. F5835.  
 Shootin' High. F5869.  
 Solitude. F5868.  
 Thanks a Million. F5868.  
 You Are My Lucky Star. F5785.
- AMERICAN DECCA. 1936.  
 †I'm Putting All My Eggs. 698.  
 Rhythm Saved the World. 685.  
 †Yes-yes! My-my! 698.
- Gus Arnheim.—Gus Arnheim was born in Chicago, U.S.A. He commenced his musical career by playing the piano in small theatres and cafés in that city.

\* Re-issued in October 1935 on Vocalion 3026.

† Recordings with Chick Webb's Orchestra.

‡ With Bunny Berigan, Paul Ricci, Al Filburn, Dave Barber, Fulton McGrath and Stanley King.

It was his meeting with Abe Lyman, then a taxi-driver, that started them both on the uphill of fame. Their first venture was the Syncopated Five, a combination that disbanded after three years. Gus then toured with Sophie Tucker for a short time and later rejoined Lyman.

In 1927 Arnheim formed his own combination in California, and two years later he brought the band to London, and then visited Paris and played at the Ambassadeurs. Following his return to California he built up a tremendous reputation for himself and his orchestra. He is known as the "host for Hollywood's stars." Both he and his orchestra have appeared in many films, including "Street Girl," "Puttin' on the Ritz" and "Cuban Love Song."

Arnheim has collaborated in quite a few compositions. These include "Apple Sauce," "Sweet and Lovely," "It Must Be True," "After All is Said and Done," "Weary" and "Milkweed."

## 1933-1934.

GUS ARNHEIM.	Leader.
GEORGE MOORE.	Saxes and clarinet.
TOMMY SANDVALL.	Saxes and clarinet.
JOE KRECHTER.	Saxes and clarinet.
STERLING YOUNG.	Violin.
HENRY HAWORSKI.	Violin.
STANLEY GREEN.	Trumpet.
WALTER HOLZHAUS.	Trumpet.
MARLO IMES.	Trombone.
WILLIAM ELLFELDT.	Piano.
NELSON HALL.	Guitar.
P. G. SMEARER.	Bass.
DILLON OBER.	Drums.

## H.M.V.

Lies. B6141.  
 \*One More Time. B6047.  
 There's Nothing Too Good. B6126.

## VICTOR.

Them There Eyes. 22580.

## 1934-1935.

GUS ARNHEIM.	Leader.
DON WEITZ.	Saxes and clarinet.
JOHNNY HAMILTON.	Saxes and clarinet.
HILLY HARWICK.	Saxes and clarinet.

SIMON WARONKER.	Violin.
EMIL BRIANO.	Violin.
CLAUDE BURCH.	Trumpet.
JUNIOR CARROLL.	Trumpet.
JACK PAGELER.	Trombone.
ARLING MARTIN.	Piano.
BOB BALLARD.	Guitar.
MANNY STEIN.	Bass.
GRAHAM STEVENSON.	Drums.
NORMAN BURLINGAME.	Arranger.
MAXINE TAPPIN.	Vocals.
DOWNEY SISTERS.	Vocals.
JIMMY NEWELL.	Vocals.

## BRUNSWICK.

I Want You, I Need You. 01637.  
 I'm No Angel. 01637.

**Paul Ash and his Orchestra.**—Paul Ash is the stage-band leader at the Oriental Theatre in Chicago, where he made his name.

In the middle 'twenties his Granada Orchestra made numerous recordings, and during the succeeding years many leading white American instrumentalists have played in his various combinations, such soloists as Joe Venuti, violin; Eddie Lang, guitar; Danny Polo, saxes and clarinet; Red Norvo, xylophone; and Rudy van Gelder and Dick Ulm, both drums, being featured. For many years Seger Ellis was his principal vocalist.

## BRUNSWICK.

Wa Wa Waddle Walk. 2629.

## COLUMBIA.

There Ain't No Maybe in My Baby's Eyes. 4367.

## AMERICAN COLUMBIA.

Free. 2798-D.  
 Louisville Lady. 2798-D.

**The Asmussen Quartet.**—This Danish combination, similar in style to Joe Venuti's Blue Four, is often to be heard by British radio listeners in the afternoons broadcasting from Kalundborg and Copenhagen.

The quartet is led by Svend Asmussen, who was born in 1916. During his school-days he showed great promise as a violinist, and in 1933, after completing his studies, he joined the orchestra of the Danish Rhythm Clubs. At that time this orchestra was conducted by Vilfred Kjaer, who now has his own band at the Valencia, Copenhagen.

\* With vocal by Bing Crosby.

Asmussen soon made a name for himself and shortly after he organised his quartet. Following their first performance with the Danish Rhythm Clubs at the Apollo Theatre in Copenhagen, they have since been playing at various restaurants and functions in the Danish capital.

SVEND ASMUSSEN.	Leader and violin.
KNUT KNUTZON.	Saxes and clarinet.
KJELD NOERREGARD.	Piano.
NIELS FOSS.	Guitar.
LULU ZIEGLER.	Vocals.

*Note.*—The place of Knut Knutzon is sometimes taken by either Aage Elwarth or Otto Banner-Jansen.

DANISH H.M.V. Accompanying vocals by Lulu Ziegler.

Jeg har min Chance i Maj. X4330.

Mer' end du aner. X4440.

\*Sangen om Larsen. X4512.

**Gene Austin.**—Gene Austin, American vocalist, was born in New Orleans. In America he is referred to as "The Voice of the Southland."

Gene came into prominence in 1924 in vaudeville and cabaret work. During the years he has recorded hundreds of vocals, and his disc of "My Blue Heaven" still holds the world's sales record.

In many of his recordings, Austin is accompanied by the late Eddie Lang on guitar, although, usually, he accompanied himself on piano. He is the composer of "The Lonesome Road," among others, and in 1934 formed his own recording combination in New York.

H.M.V.

Ain't Misbehavin'. B3185.

Please Don't Talk About Me. B3936.

Voice of the Southland. B2904.

Without That Gal. B3922.

VICTOR.

After You've Gone. 22299 and 24640.

Ain't She Sweet? 20568.

Mood Indigo. 22891.

Muddy Water. 20569.

St. James' Infirmary. 22299.

St. Louis Blues. 21714.

Someday Sweetheart. 20561.

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\* With Svend Asmussen and Niels Foss only, and vocal by Helge Rungwald.

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# B

## BAILEY—BUSSE

**B**USTER BAILEY'S *Seven Chocolate Dandies*.—Buster Bailey, coloured American clarinet and saxophone player, came into the limelight as a member of Fletcher Henderson's original orchestra.

For some time he was playing with Noble Sissle's band, and then in 1935 he joined Mills' Blue Rhythm Band.

Among the records in which he has been featured are those of Bessie Smith, Clarence Williams, Bob Howard, Putney Dandridge, and others.

BUSTER BAILEY.	Clarinet.
BENNY CARTER.	Alto sax.
HENRY ALLEN, JR.	Trumpet.
JAY C. HIGGINBOTHOM.	Trombone.
CHARLES BEAL.	Piano.
DANNY BARTER.	Guitar.
ELMER JAMES.	Bass.
WALTER JOHNSON.	Drums.

DECCA. 1935.  
Call of the Delta. F5492.  
Shanghai Shuffle. F5492.

**Mildred Bailey.**—Mildred Bailey, white American vocalist, was born in Spokane, Washington. Following her school-girl glee singing she obtained the position of vocal song-plugger in a Seattle music shop.

Her success in Seattle led to cabaret and vaudeville work. Then her brother, Al Rinker, one of the original Whiteman Rhythm Boys, brought the "King of Jazz" to their home one day and Whiteman, after hearing her sing, engaged her to appear with his orchestra. This was the beginning of Mildred's radio, stage and recording career, her signature tune being "Rockin' Chair."

In addition to her many vocal records, usually accompanied by the Dorsey Brothers' Orchestra, Mildred has recorded with Paul Whiteman,

Benny Goodman, the Dorsey Brothers, both the late Eddie Lang's and Joe Venuti's Orchestras, and Red Norvo. More recently she appeared with Willard Robison's Orchestra in New York.

In 1933 Mildred married Kenneth "Red" Norvo, the xylophone player, whom she met in a Chicago broadcasting studio.

H.M.V.

Concentratin'. B4110.  
Georgia On My Mind. B4110.  
Home. B4084.  
Stop the Sun. B4193.  
Strangers. B4193.  
Too Late. B4084.

VICTOR.

Rockin' Chair.

BRUNSWICK. Accompanied by the Dorsey Brothers' Orchestra.

Doin' the Uptown Lowdown. 01631.  
Give Me Liberty or Give Me Love. 01631.

Harlem Lullaby. 01544.  
Is that Religion? 01544.  
Lazybones. 01564.  
Shoutin' in that Amen Corner. 01593.  
Snowball. 01593.  
There's a Cabin in the Pines. 01564.  
When it's Sleepytime Down South. 1210.

Wrap Your Troubles in Dreams. 1210.

AMERICAN BRUNSWICK.

\*Blues in My Heart. 6190.  
You Call it Madness. 6184.

1935. MILDRED BAILEY'S SWING BAND.

MILDRED BAILEY.	Vocals.
LEON "CHOO" BERRY.	Tenor sax.
GORDON GRIFFIN.	Trumpet.
THEODORE WILSON.	Piano.
DICK McDONOUGH.	Guitar.
ARTHUR BERNSTEIN.	Bass.
EDDIE DOUGHERTY.	Drums.

\* Accompanied by the Casa Loma Orchestra.

**BRUNSWICK. 1935-1936.**

I'd Love to Take Orders. 02121.  
 I'd Rather Listen to Your Eyes. 02121.  
 Someday Sweetheart. 02106.  
 When Day is Done. 02106.

**1936. MILDRED BAILEY'S ALLEY CATS.**

MILDRED BAILEY. Vocals.  
 JOHNNY HODGES. Alto sax.  
 BUNNY BERIGAN. Trumpet.  
 THEODORE WILSON. Piano.  
 GRACHAN MONCUR. Bass.

**PARLOPHONE. To be issued.**

Downhearted Blues.  
 Honeysuckle Rose.  
 Squeeze Me.  
 Willow Tree.

**Smith Ballew's Orchestra.**—Smith Ballew, white American vocalist, is featured in many of the recordings of the Dorsey Brothers' Orchestra; the Travellers; Frankie Trumbauer's Orchestra; Joe Venuti's Orchestra and New Yorkers and various other combinations.

The early recordings of Smith Ballew's Orchestra were made by a contingent of Jean Goldkette's Orchestra under his direction. In 1929 Ballew organised his own band, which also recorded under the title of Jack Blue and his Texans. In addition to the various recording activities of the combination, the band played at the Club Richman and college dances at Dartmouth, Princeton and Cornell during 1929 and 1930.

SMITH BALLEW.	Leader	and
	vocals.	
WALLY CURTIS.	Alto sax	and
	clarinet.	
LYALL BOWEN.	Alto sax	and
	clarinet.	
IRVING RUSIN.	Tenor sax	and
	clarinet.	
BRUCE YANTIS.	Violin.	
BROMO SELSER.	Viola.	
J. D. WADE.	Trumpet	and
	mellophone.	
ROBERT VAN EPS.	Piano.	
RICH SWANKER.	Banjo.	
REX GAVITTE.	Bass.	
DEE ORR.	Drums.	

Others to have played with this combination include Ray Ludwig, trumpet; Chauncey Moorehouse, drums; and members of the Tampa Blue Artistes.

**PARLOPHONE.**

Blondy. R535.  
 I'm in the Market for You. R690.

Just You, Just Me. R535.  
 Miss You. R466.  
 Sing, You Sinners. R724.  
 Wake Up, Chillun, Wake Up. R466.

**OKEH.**

Hittin' the Ceiling. 41254.

**COLUMBIA.**

I Hate Myself. CB284.

**AMERICAN COLUMBIA.**

Passing Time with Me. 2320-D.  
 You're Simply Delish. 2320-D.

**REX. 1935.**

Night is Young. 8425.

**The Ballyhooligans.**—This British combination was formed for recording purposes in January 1936, under the direction of Phil Green.

PHIL GREEN.	Piano.
"SLIM" WILSON.	Piano.
HARRY SMITH.	Clarinet.
GEORGE SENIOR.	Bass.
MAX LEWIN.	Drums.

**H.M.V. 1936.**

Ballyhooligans Make Whoopee. BD5032.  
 Bugle-call Rag. BD5013.  
 Nobody's Sweetheart. BD5041.  
 Tiger Rag. BD5013.  
 Whispering. BD5041.

**Claude Bampton's Bandits.**—This combination of seven instrumentalists was one of the leading semi-professional bands in London, but turned professional in 1935. Organised by Claude Bampton, twenty-six-year old pianist and composer, in 1934, the Bandits commenced their recording activities in May 1935.

In June 1935, Claude Bampton left the unit following his appointment as Musical Director of the official dance band at the Turin radio station in Italy. He returned to England the following September.

CLAUDE BAMPION.	Piano	and	ar-
			ranger.
NORMAN LOW.	1st Alto sax.		
AL MORTER.	2nd Alto	sax,	
	baritone	sax	
		and	clarinet.

DAVID SYMONS.	Tenor Sax.
ADAM CARTER.	Trumpet.
ALFRED BARNETT.	Bass.
LYN MORGAN.	Drums.

**DECCA. 1935.**

Double Check Stomp. F5891.  
 Embankment Midnight. F5708.  
 I Never Knew. F5515.  
 Monday Evening Lullaby. F5708.  
 Promenade. F5891.  
 Ring Dem Bells. F5515.

**Billy Banks and his Orchestra.**—Billy Banks, coloured American vocalist, recorded several titles with the Chicago Rhythm Kings. He has come to the fore during the past few years, and since 1934 has been appearing with Noble Sissle's Orchestra at the French Casino, New York.

BILLY BANKS.	Leader and vocals.
PEE WEE RUSSELL.	Saxes and clarinet.
HENRY ALLEN, JR.	Trumpet.
EDDIE CONDON.	Banjo.
JACK BLAND.	Guitar.
AL MORGAN.	Bass.
JOE SULLIVAN.	Piano.
ZUTIE SINGLETON.	Drums.

**BRUNSWICK.**

Bugle-call Rag. 01590.  
 Margie. 01561.  
 Oh! Peter. 01561.  
 Spider Crawl. 01590.

**H.M.V. A contingent from Mills' Blue Rhythm Band.**

Minnie the Moocher's Wedding Day. B4922.

**VICTOR. A contingent from Mills' Blue Rhythm Band.**

It Don't Mean a Thing. 24148.  
 Mighty Sweet. 23399.  
 Oh, You Sweet Thing! 24148.  
 Scat Song. 24027.  
 You Wonderful Thing! 23399.

**Frank Banta.**—Frank Banta, pianist and composer of "Prudy," first came into prominence in the very early days of jazz with Joseph C. Smith's Orchestra in America.

It was Banta who accompanied many of the saxophone solo recordings of Rudy Wiedoeft, and the vocal recordings of Frank Crummit.

**H.M.V. 1926-1928. Piano solos.**

Are You Thinking of Me To-night? B2673.  
 For My Sweetheart. B2411.  
 Just a Little Longer. B2411.  
 Sweet Man. B2431.  
 What Do We Do on a Dew-Dew-Dewey Day? B2673.  
 When the Red, Red Robin. B2371.

**VICTOR. Piano solos.**

Dorothy. 21821.  
 Nola. 20667.  
 Operatic Nightmare. 20667.  
 World is Waiting for the Sunrise. 21821.

**Roy Bargy.**—In 1921 Roy Bargy, American pianist, was the director and pianist of the Benson Orchestra of Chicago, then appearing in the Mari-gold Gardens. Two years later he took the combination to the Trianon Ballroom in the same city.

Shortly after Bargy joined Paul Whiteman, with whom he has since been associated. He wrote several novelty piano pieces in the early twenties, and all have been recorded.

For more than ten years he has been with Whiteman, during which time he has done considerable recording work with Frankie Trumbauer. Bargy was the soloist in Whiteman's recording of Gershwin's "Concerto in F," and has been featured in many of the recordings by Ramona (Davies), who for some time has been one of the leading vocalists and second pianist with the Whiteman Orchestra.

More recently, in 1935, Bargy has recorded with Frankie Trumbauer and with the Adrian Rollini unit, Adrian's Ramblers.

**H.M.V. 1923-1924. Piano solos by Roy Bargy.**

Jim-Jams. B1862.  
 Justin Time. B1862.  
 K'nice and K'nifty. B1640.  
 Pianoflage. B1640.

**Walter Barnes' Royal Creolians.**—Walter Barnes, coloured American saxophone and clarinet player, came into the limelight in 1927, when he formed his first large orchestra for the Arcadia Ballroom in Chicago.

Barnes received his musical training at the Chicago Musical College and the American Conservatory of Music in that city. In America he is referred to as "Chicago's own king of syncopation."

His all-coloured combination has played at the Merry Garden and Savoy Ballrooms, Capone's Cotton Club, and has been one of the most successful touring combinations in the United States. In 1929 Barnes and his boys were in New York. Later they returned to Chicago and played at the Congo Club. More recently he has been touring Florida, Georgia, Alabama, Kentucky, Tennessee and Louisiana.

1929.

WALTER BARNES.

Saxes, clarinet  
and director.  
Saxes, clarinet,  
flute and  
arranger.

IRBY GAGE.

Saxes, clarinet  
and flute.  
Saxes, clarinet  
and flute.

WILSON UNDERWOOD.

LUCIUS WILSON.

GEORGE THIGPEN.

LEON SCOTT.

EDWARD BURKE.

WILLIAM BRADLEY.

PAUL JOHNSON.

RICHARD BATES.

LOUIS THOMPSEN.

WILLIAM WINSTON.

Trumpet.  
Trumpet and  
arranger.  
Trumpet and  
violin.Trombone.  
Piano, accor-  
dion and  
organ.Banjo and  
violin.Bass.  
Drums and  
xylophone.

AMERICAN BRUNSWICK.

Beau Koo Jack.

Birmingham Bertha. 4480.

Buffalo Rhythm. 7072.

How Long Blues. 4187.

If You're Thinking of Me. 4480.

It's Tight Like That. 4244.

My Kinda Love. 4187.

Third Rail. 7072.

1935.

WALTER BARNES.

LES CALDWELL.

CHICK GORDON.

WALLACE MERCER.

JIMMY COLE.

OTIS WILLIAMS.

ORLANDO RANDOLPH.

TOMMY WATKINS.

JOHN FRYER.

JAMES COX.

DON PULLEN.

HARRY WALKER.

JACK JOHNSON.

BUDDY WASHINGTON.

Saxes, clarinet  
and vocals.Saxes and  
clarinet.Saxes and  
clarinet.Saxes and  
clarinet.Saxes and  
clarinet.

Trumpet.

Trumpet.

Trombone.

Trombone.

Piano.  
Banjo and  
guitar.Bass and  
violin.

Drums.

Later in the year Charles organised his own unit for the Hotel Winthrop in New York, where he does considerable radio work with the Columbia Broadcasting System.

1935.

CHARLES BARNET.

LES COOPER.

DON MORRIS.

GEORGE BONE.

JACK HENDERSON.

GORDON GRIFFEN.

TOOT CAMARATA.

EDDIE MYERS.

RUSS JENNER.

BILL McVEIGH.

BILLY MILLER.

BUFORD TURNER.

PETE PETERSON.

RUDY DE JULIUS.

HORACE HENDERSON.

Leader and  
tenor sax.Alto sax and  
clarinet.Alto sax and  
clarinet.Alto sax and  
clarinet.Alto sax and  
clarinet.

Trumpet.

Trumpet.

Trumpet.

Trombone.

Piano.

Guitar.

Bass.

Drums.

Arranger.

H.M.V. 1935.

Growling. X4490.

Nagasaki. X4495.

REGAL-ZONOPHONE. 1935.

Fare Thee Well, Annabelle. MR1762.

BLUEBIRD. 1935.

Don't be Afraid. B5814.

I'm Keeping those Keepsakes. B5814.

On a Holiday. B5816.

**Leon "Bix" Beiderbecke.**—The late Leon Bismarck Beiderbecke was born in Davenport, Iowa, in March 1905. He received his education at the Lake Forest Academy, and grew up with jazz in the Mississippi valley, where he learned to play the piano. His family moved to Chicago, and "Bix," after hearing King Oliver and Louis Armstrong, decided to become a trumpet player.

In 1922 he became the star of the barn-storming "Wolverines," a pioneer dance combination of white musicians. Four years later he joined the orchestras of Charley Straight and Jean Goldkette. Then, in 1927, he joined Paul Whiteman's Orchestra. With Whiteman he proved to be a startling soloist in such recordings as "San," "Great Day," "China Boy," "From Monday On," "Sweet Sue," "Nobody's Sweetheart," "Mississippi Mud" and others.

It was during the time that he was

**Charles Barnet's Orchestra.**—Charles Daly Barnet, white American tenor saxophone player and orchestra leader, hails from New Orleans. He came into prominence in early 1935 with his recording work with Red Norvo's Swing Septet.

with Whiteman that "Bix" made numerous records with Frankie Trumbauer's Orchestra, a combination of the Whiteman band playing "hot." He is featured in such Trumbauer discs as "River-boat Shuffle," "Wringin' and Twistin'," "Trumbology," "Clarinet Marmalade," "Borneo" and "Three Blind Mice." With Hoagy Carmichael's Orchestra he plays in "Barnacle Bill the Sailor" and "Rockin' Chair."

Some of his own earliest recordings were made with Gennett under the title of Bix and his Rhythm Jugglers. Later he made a number of records with his "gang" and "orchestra," a few of which were issued also under the title of the New Orleans Lucky Seven. He also made three titles with the Chicago Loopers.

In addition to his activities as a trumpet player, he made quite a name for himself as a pianist, recording his own composition "In a Mist," a number originally entitled "Bixology." Unfortunately, his only two other piano compositions, "Flashes" and "Candlelight," have been neglected.

In 1929 his health began to fail. Two years later, after developing a fatal case of pneumonia, he died in New York, on August 7th, 1931.

**GENNETT.** Under the title of Bix and his Rhythm Jugglers with Tom Dorsey, trombone; Paul Mertz, piano; Tom Gargano, drums; Don Murray, clarinet; and Howdy Quicksell, banjo.

Toddlin' Blues. 5654.

**BRUNSWICK.** 1936. Gennett reissue.  
Davenport Blues. 02206.

**BIX BEIDERBECKE AND HIS GANG.**

BIX BEIDERBECKE.	Leader and trumpet.
ADRIAN ROLLINI.	Bass sax.
DON MURRAY.	Clarinet.
BILL RANK.	Trombone.
FRANK SIGNORELLI.	Piano.
HOWDY QUICKSELL.	Banjo.
CHAUNCEY MOOREHOUSE.	Drums.

**PARLOPHONE.**

At the Jazz Band Ball. R3465 (3042).  
Goose Pimples. R127.  
Jazz Me Blues. R127 (3042).  
Royal Garden Blues. R3465.  
Since My Best Girl Turned Me Down. R3503 and R2054.  
Sorry. R3503.  
Wringin' and Twistin'. R3504.

**PARLOPHONE.** Piano solos by Bix Beiderbecke.

Bixology. R3504 and R1838.

In a Mist. R3504 and R1838.

*Note.*—Numbers in parenthesis refer to 1935 Vocalion re-issues.

**BIX BEIDERBECKE AND HIS GANG.**

BIX BEIDERBECKE.	Trumpet.
MIN LIEBROOK.	Bass sax.
IZZY FRIEDMAN.	Clarinet.
BILL RANK.	Trombone.
LENNIE HAYTON.	Piano.
GEORGE MARSH.	Drums.

**PARLOPHONE.**

Louisiana. R298.

Somebody Stole My Gal. R161.

Thou Swell. R451.

**OKEH.**

Ol' Man River. 41088.

Rhythm King. 41173.

Wa Da Da. 41088.

**BIX BEIDERBECKE AND HIS ORCHESTRA.**

With Ray Ludwig, director and 2nd trumpet; Bennie Goodman, saxes and clarinet; Joe Venuti, violin; and Gene Krupa, drums.

**H.M.V.**

Deep Down South. B8419.

I'll be a Friend with Pleasure. B8419.

**VICTOR.**

I Don't Mind Walking in the Rain. 23008.

**The Benson Orchestra of Chicago.**—

This combination was gathered together in 1921 by Roy Barge for the Marigold Gardens, in Chicago, U.S.A. In 1923 Barge appeared at the Trianon Ballroom in the same city, and Don Bestor organised a new Benson Orchestra of Chicago. With the exception of Joe Miller, the banjoist, all the original members went with Roy Barge.

In 1926 the second combination became known as Don Bestor and his Orchestra.

1921-1923.

ROY BARGE.	Director and piano.
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JOE BAUM.	Violin.
MATTHEW AMATURO.	Alto sax and clarinet.

THOMAS THATCHER.	Tenor sax.
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RICK ADKINS.	Trumpet.
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GUY CAREY.	Trombone.
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JOE MILLER.	Banjo and violin.
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WILLIAM FOESTE.	Bass.
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ARTHUR LAYFIELD.	Drums.
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During this period (1921-1923), Thomas Thatcher was replaced by Ed Files and Rick Adkins by George Jernberg.

#### H.M.V.

- Deedle Deedle Dum. B1404.
- \*Loose Feet. B1662.
- \*Mean Mean Mamma. B1718.
- \*No, No Nora. B1746.
- \*Nobody Knows But My Pillow and Me. B1712.
- Oogie Oogie Wa Wa. B1404.
- San. B1271.
- \*Somebody's Wrong. B1740.
- Stuttering. B1423.
- Those Longing for You Blues. B1423.
- Wabash Blues. B1295.
- \*Wow! 1849.

#### VICTOR.

- Black-eyed Blues. 18874.
- Copenhagen. 19470.
- Forgetful Blues. 19235.
- My Sweetie's Sweeter than That.
- Na-Jo. 18779.
- Railroad Blues. 18850.
- Riverboat Shuffle. 19688.
- Tee-pee Blues. 18874.
- Wolverine Blues. 19140.

*Note.*—Many of these Victor recordings were made by the Don Bestor group with Frankie Trumbauer on saxes.

**Irving Berlin.**—Irving Berlin was born in South Russia in 1892. His real name is Isadore Baline. When he was four, the family went to America and settled down in New York. Isadore was the youngest of six children.

All did various odd jobs towards the upkeep of the family, and "Izzy," as naturally he became nicknamed, divided his time between school and selling newspapers. At fourteen he ran away from school and sang on the streets and in various Bowery saloons. Later he formed a partnership with one Blind Sol, a well-known character of the time, whom he led from saloon to saloon.

Then he joined the chorus of a touring company playing "The Show Girl." This he followed up by singing in the saloons of Nigger Mike, a Russian Jew, and Jimmy Kelly. It was while he was with Kelly that he had his first song published, "Marie from Sunny Italy," in 1907. Actually, Kelly's pianist wrote the music and I. Berlin,

as he then called himself, wrote the lyric. His second song, "Dorando," followed, and then he joined the music firm of Ted Snyder as one of their staff writers. This firm became Watterson, Berlin and Snyder, Inc., until Irving Berlin resigned and formed his own company, Irving Berlin Inc.

In 1920 he entered into partnership with Sam Harris. Together they built the Music-Box Theatre, and put on a series of Music-Box Revues that netted small fortunes.

During the succeeding years nearly five hundred Irving Berlin songs have been published. "Alexander's Ragtime Band," which is perhaps the most famous of all, was written in 1911. Other later well-known compositions include "Everybody's Doin' It," "That Mysterious Rag," "Home Again Blues," "Say it with Music," "Everybody Step," "Lady of the Evening," "Lazy" and "Pack Up Your Sins." At least one of his songs, "The Pullman Porters' Parade," was launched under the pseudonym of Ren. G. May, the letters of which spell Germany, whose capital, Irving knew, was Berlin.

His famous series of waltzes, mostly written between 1924 and 1926, were dedicated to Ellin Mackay, who became his wife in 1925. These include "What'll I Do?" "Alone," "Remember," "Listening" and "Always."

His more recent works include "Soft Lights and Sweet Music," "Say it Isn't So," "Maybe I Love You Too Much," "How Deep is the Ocean?" "Swanee Shuffle" and "Mandy."

**Ben Bernie.**—Benjamin Woodruff Ancel, alias Ben Bernie, "The Old Maestro," was born in Bayonne, New Jersey, in 1894. He was one of the thirteen children of a struggling blacksmith, and when quite a youngster became a sensation in New York as a child violinist.

As he grew older, Bernie studied engineering at Columbia University, but later returned to violins as a demonstrating salesman. In 1922 he went into vaudeville, teaming up with Phil Baker, an accordion player. A few months later he left the act and organised his own dance band.

\* Don Bestor recordings, with Frankie Trumbauer on saxes.

Bernie had come across a stranded college band, the Pennsylvania Collegians. He took them to New York in 1923, and under the name of Ben Bernie and his Orchestra they commenced a five weeks' engagement at the Roosevelt Hotel. The engagement lasted until 1928.

In 1929 Bernie brought his band to London and played at the Kit-Cat Club and on the stage of the Palladium Theatre. On returning to America, he took the combination to Chicago, where for five years they played at the Hotel Sherman. During these years, Bernie had been climbing to radio fame.

In 1934 the band made their film debut in "Thank Your Stars" (entitled "Shoot the Works" in America). The band has since appeared in the picture "Stolen Harmony." Bernie is the part composer of "Sweet Georgia Brown."

1928-1930.

BEN BERNIE.	Leader and violin.
NICKEY GARLACH.	Violin.
DICK STABILE.	1st Alto sax and clarinet.
LEONARD KAVASH.	2nd Alto sax and clarinet.
MANNIE PRAGER.	Tenor sax.
DONALD BRYAN.	1st Trumpet.
PHIL HART.	2nd Trumpet.
PAUL WEIGAN.	Trombone.
AL GOERING.	Piano.
EDDIE OLIVER.	Piano.
CLAYBORN BRYSON.	Banjo.
MERLE KLEIN.	Bass.
DILLON OBER.	Drums.
KEN SISSON.	Arranger.
PAT KENNEDY.	Vocals.
SCRAPPY LAMBERT.	Vocals.

Others to have played with the combination include Jack Pettis, saxes and clarinet; Danny Polo, saxes and clarinet; Bill Moore, trumpet; and Red Norvo, xylophone.

In 1933 Julian Davidson, guitar, succeeded Clayborn Bryson; Ward Archer succeeded Dillon Ober; B. Hudson succeeded Donald Bryan; R. Woods succeeded Phil Hart; while Gill Grall, 4th sax, was added.

BRUNSWICK.

Ain't She Sweet?	3444.
Because My Baby Don't Mean Maybe.	3826.
Bell Hoppin' Blues.	3082.
Borneo.	3775.

Cannon Ball Rag.	3864.
Changes.	3718.
Imagination.	3920.
Jig Walk.	3126.
Man I Love.	3735.
Miss Annabelle Lee.	3631.
Muddy Water.	3414.
Old Man of the Mountain.	1371.
Ol' Man River.	20068.
One More Time.	1118.
Rhythm King.	3896.
Soliloquy.	20068.
Speedy Boy.	3775.
Up and At 'Em.	3145.

AMERICAN BRUNSWICK.

Can't Help Lovin' Dat Man.	3808.
Crazy Rhythm.	3913.
I've Got a Feeling I'm Falling.	4315.
Liza Lee.	4899.
Mean To Me.	4274.
Song of the Bayou.	4725.
West Wind.	4662.

H.M.V. Under the title of Irving Mills' Modernists, a contingent from Bernie's band with Jack Pettis and Nickey Garlach.

At the Prom. B6204.

**Bunny Berigan's Sextet.**—An American recording combination formed by John Hammond, Jr., in January 1936.

BUNNY BERIGAN.	Trumpet.
EDGAR SAMPSON.	Alto sax.
EDDIE MILLER.	Tenor sax and clarinet.
CLIFF JACKSON.	Piano.
GRACHAN MONCUR.	Bass.
RAY BEAUDUC.	Drums.

PARLOPHONE. To be issued.

A Blues.  
Chicken and Waffles.  
I'm Coming, Virginia.  
You Took Advantage of Me.

**Vic Berton's Orchestra.**—Victor Berton, American drummer, was born in Chicago, Illinois, on May 6, 1896. Following his musical education he played in turn with the Milwaukee and the Chicago Symphony orchestras.

During the succeeding years he served with the late Paul Biese, Arnold Johnson, the Arkansas Travellers, Roger Wolfe Kahn's Orchestra, Red Nichol's Five Pennies, the Redheads, We Three, Sam Lanin's Redheads and Orchestra, Don Voorhees' Orchestra and others.

In 1935 he organised his own combination in New York.

1935.

VICTOR BERTON.	Drums.
JULIAN MADLOCK.	Clarinet.

- JIMMY GRANADER.** Alto sax and clarinet.  
**PEE WEE RUSSELL.** Tenor sax.  
**SPENCER CLARK.** Bass sax.  
**HENRY LEVINE.** 1st Trumpet.  
**RONALD GARCIA.** 2nd Trumpet.  
**STERLING BOWES.** 3rd Trumpet.  
**ARTIE FOSTER.** Trombone.  
**WALLY BARRON.** Trombone.  
**IRVING BRODSKY.** Piano.  
**DANELL CALKER.** Guitar and arranger.  
**MERLE KLEIN.** Bass.  
**CHICK BULLOCK.** Vocals.
- AMERICAN VOCALION.** 1935.  
 Blue. 2974.  
 Dardanella. 2915.  
 Devil's Kitchen. 3074.  
 In Blinky Winky Chinatown. 2964.  
 I've Been Waiting. 3074.  
 Jealous. 2915.  
 Lonesome and Sorry. 2944.  
 Mary Lou. 2944.  
 Smile Will Go a Long Way. 2964.  
 Taboo. 2974.
- COLUMBIA.**  
 Imitations of You. FB1274.  
 Two Rivers Flow. FB1274.
- AMERICAN COLUMBIA.** 1935.  
 Devil's Kitchen. 3074-D.  
 I've Been Waiting. 3074-D.

**Jimmy Bertrand's Washboard Wizards.**—This unit is an obscure coloured combination of Chicago instrumentalists under the direction of Jimmy Bertrand, drums and washboard, who is also featured in many of the recordings of the Chicago Footwarmers and Eddie South's Orchestra.

As the title of the group suggests, a "washboard" is used instead of drums. Two titles recorded by this band were issued by Levy's on an Oriole record in this country in May 1927. The combination made numerous records for Gennett and Paramount in America.

- ORIOLE.** May 1927.  
 Little Bits. 1008.  
 Struggling. 1008.
- AMERICAN VOCALION.**  
 47th Street Stomp. 1060.  
 I Won't Give You. 1280.  
 Idle Hour. 1060.  
 Isabella. 1280.

**Don Bestor's Orchestra.**—Don Bestor, American orchestra leader and pianist, is the composer of "Teach Me to Smile," "Dallas Stomp," "Baby and Me," and others.

When Roy Bargy left the Benson Orchestra of Chicago in 1923, Bestor took over the directorship and reorganised the combination. Three years later the unit formed the nucleus of Don Bestor and his Orchestra.

During the succeeding years Bestor has done considerable broadcasting and recording work. In 1935 he was playing in Los Angeles. He is married to Frankie Klossom, a professional dancer.

- 1934-1935.**  
**DON BESTOR.** Director and piano.  
**W. EUCHNER.** Piano.  
**J. LINKS.** Saxes and clarinet.  
**W. LONG.** Saxes and clarinet.  
**W. PAYNE.** Saxes and clarinet.  
**H. STARGARDT.** Saxes and clarinet.  
**E. CAMDEN.** Trumpet.  
**C. BONTZ.** Trumpet.  
**W. WHITE.** Trombone.  
**W. YATES.** Guitar.  
**E. DIECKMANN.** Violin.  
**A. HARROD.** Violin.  
**A. LA MAGNA.** Violin.  
**H. AUGUST.** Bass.  
**TOMMY WEALEN.** Drums.  
**JOY LYNNE.** Vocals.

#### H.M.V.

- Moon Glow. B6517.  
 Say Mister. B5097.  
 Shuffle Off to Buffalo. B6350.

#### VICTOR.

- Be Careful. 24397.  
 Gather Lip Rouge. 24397.  
 I Want to Ring Bells. 24394.

#### BRUNSWICK.

- Since We Fell Out of Love. RL250.  
 You're a Heavenly Thing. RL250.

**Paul Biese's Orchestra.**—The late Paul Biese, American saxophone player, was leading a small orchestra in Chicago in the early 'twenties. His principal vocalist at the time was Frank Crumit, while his band included Mike Perrone, bass, and Vic Berton, drums.

Except for his early recordings little has been heard of Biese in this country.

#### H.M.V. 1920-1921.

- Harem Life. B1176.  
 When You're Alone. B1133.

#### COLUMBIA. 1921-1922.

- Avalon. 3009.  
 I Ain't Nobody's Darling. 3073.  
 In the Blue Bird Land. 3144.  
 Nesting Time. 3051.  
 Rose. 3020.  
 Timbuctoo. 3020.

**Stanley Black.**—Stanley Black, British pianist and arranger, was born in London in 1914. He commenced to study music when he was seven, and was taught to play the piano by Rae Robertson at the Matthey School.

Stanley's first professional engagement was as pianist in the pit orchestra at the Empress Theatre, Islington, London. In 1931, when he was seventeen, he won an arranging contest run by the *Melody Maker*. He has since done arrangements for Percival Mackay, Howard Jacobs, Bert Ambrose, Maurice Winnick and Lew Stone, with whom he was the featured pianist for some time. In January 1936 he joined Harry Roy's Orchestra.

Stanley Black recorded two titles for Oriole in 1931. He has been featured in many of the records of the New Mayfair Dance Orchestra and Ray Noble's Orchestra, in addition to his recordings with Lew Stone. In 1934, he accompanied Coleman Hawkins for two records issued by Parlophone.

#### 1931. STANLEY BLACK'S MODERNISTS.

STANLEY BLACK.	Leader and piano.
BILLY AMSTELL.	Alto sax and clarinet.
MICKY AMSTELL.	Tenor sax.
NAT GONELLA.	Trumpet and vocals.
JOE CORDELL.	Trombone.
HARRY SHERMAN.	Guitar.
JOE WHITE.	Bass.
GINGER CONN.	Drums.

ORIOLE. September 1931.

I Ain't Got Nobody. P101.  
Swanee. P101.

**The Black-Hand Gang.**—This British recording combination was gathered together by Parlophone in December 1935.

ARTHUR GLEGHORN.	1st Flute.
EDWARD WALKER.	2nd Flute.
GILBERT PARTON.	3rd Flute.
BUDDY FEATHERSTON-HAUGH.	Tenor sax.
STANLEY BLACK.	Piano and arranger.
GEORGE ELLIOTT.	Guitar.
WILL HEMMINGS.	Bass.
MAX ABRAMS.	Drums.

PARLOPHONE. 1936.

Entr'acte. R2154.  
Limehouse Blues. R2154.

**Eubie Blake.**—Eubie Blake, coloured American pianist and composer, came into prominence when he wrote "I'm Just Wild about Harry" for the New York show "Shufflin' Along," first produced in 1921.

He has written a number of songs in conjunction with Noble Sissle, and the two have made several vocal duets. "Down-hearted Blues" (H.M.V. B1703), issued in October 1923, caused quite a sensation at the time.

EDISON BELL. Vocal duet with Noble Sissle.

Dinah. 4402.

H.M.V. 1922. Eubie Blake's Shuffle Along Orchestra.

Bandana Days. B1297.

Baltimore Buzz. B1297.

VICTOR. Eubie Blake's Orchestra.

Thumpin' 'n' Bumpin'. 22737.

**Rube Bloom.**—Rube Bloom, American pianist and composer, first made a name for himself when he won the second prize in a competition organised by the Victor Company in America with his composition "Song of the Bayou." His various compositions include "Carolina Stomp," "Dinah Lou," "Stay on the Right Side of the Road," "Willie the Weeper," "Man from the South," "Silhouette," "Sapphire," "Spring Fever," "Soliloquy," "Primitive," "Savage in My Soul," "Penthouse Romance" and "On the Green."

Between 1926 and 1927 Rube was the staff accompanist and solo pianist with the American Brunswick Company. During this period he accompanied many of the vocal recordings of Esther Walker. In 1928 he held a similar position with the Columbia Company and worked with Ruth Etting. It was during this time that he organised his own recording combination known as Rube Bloom and his Bayou Boys.

Rube has one brother, Mickey, a trumpet and mellophone player, and has recorded with the Redheads, We Three, the Cotton Pickers, the Seven Hot Air men, and with Alma Rotter, Joe Venuti and the late Eddie Lang. Various vocalists whom he has accompanied include Esther Walker, Ruth

Etting, Beth Challis, Lilian Morton and Noble Sissle.

RUBE BLOOM's BAYOU BOYS.

RUBE BLOOM. Piano and arranger.

BENNY GOODMAN. Saxes and clarinet.

PHIL NAPOLEON. Trumpet.

TOM DORSEY. Trombone.

ROY EVANS. Vocals.

and others.

COLUMBIA. 1930.

Man from the South. DC57.

St. James' Infirmary. CB75.

AMERICAN COLUMBIA.

Bessie Couldn't Help It. 2186-D.

Mysterious Mose. 2186-D.

On Revival Day. 2218-D.

Wah Wah Gal. 2218-D.

PARLOPHONE. Piano solos.

Because My Baby Don't Mean Maybe Now. R208.

Dancing Tambourine. R3446.

Doll Dance. R3385.

My Blue Heaven. R3508.

Sapphire. R111.

Silhouette. R3446.

Soliloquy. R3508.

Spring Fever. R3385.

That Futuristic Rag. R162.

OKEH. Piano solos.

I Can't Give You Anything but Love.

41117.

March of the Dolls. 40842.

Serenata. 41073.

AMERICAN COLUMBIA. Piano solos.

Sapphire. 1195-D.

Silhouette. 1195-D.

VICTOR. 1935. Piano solos.

On the Green. 25060.

Penthouse Romance. 25060.

**The Blue Lyres.**—A combination of nine instrumentalists, calling themselves the Blue Lyres, was gathered together in 1929 by Bert Ambrose and placed under the leadership of Arthur Lally. The band first appeared at the Café de Paris, London, and then moved into the Dorchester Hotel, where it remained until 1932, when the unit broke up. Their signature tune was "At Your Command."

CAFÉ DE PARIS.

ARTHUR LALLY. Leader, saxes and clarinet.

PETER RUSH. Alto sax, clarinet and violin.

REX OWEN. Tenor sax and clarinet.

MAX GOLDBERG. Trumpet.

TONY THORPE. Trombone.

HARRY HOWARD. Piano.

BERT HADLEY. Banjo and guitar.

GEORGE SENIOR. Bass.

MAURICE ZAFER. Drums.

DORCHESTER HOTEL.

ARTHUR LALLY. Leader, saxes and clarinet.

PETER RUSH. Alto sax, clarinet and violin.

ERIC LINDEN. Tenor sax.

ARTHUR NIBLO. Trumpet.

TONY THORPE. Trombone.

ERIC WALKER. Piano.

BILL TRINGHAM. Guitar.

DAVE AXFORD. Bass.

MAURICE ZAFER. Drums.

PHYLLIS ROBBINS. Vocals.

Other instrumentalists who played and recorded with these two units include Reg Pink, saxes and clarinet; and Tiny Stock, bass.

ZONOPHONE.

Goopy Gear. 6091.

Open Up Dem Pearly Gates. 6091.

You Rascal You. 6092.

DECCA.

At Your Command. F2509.

I Like a Little Girl Like That. F2511.

Oh! it Looks Like Rain. F2511.

When I Take My Sugar to Tea. F2314.

**Blue Ribbon Syncopaters.**—No details available concerning this American combination.

AMERICAN COLUMBIA.

Blue Ribbon Blues. 14235-D.

Whale Dip. 14235-D.

**Boots and his Buddies.**—This recording combination suddenly appeared in the American Bluebird lists of late 1935. The unit is said to be a contingent from Bennie Moten's Orchestra.

BLUEBIRD.

I Love You Truly. B-6081.

Riffs. B-5081.

Rose Room. B-6063.

Wild Cherry. B-6053.

**The Boswell Sisters.**—Martha, Connie and Vet (Helvetia), the three Boswell Sisters, were born in New Orleans, Louisiana. As kiddies, Martha played the piano, Connie played cello and Vet the violin. They studied under Professor Otto Finck, and actually played in the New Orleans Philharmonic Orchestra.

One Christmas, among their presents, Connie received a saxophone and Vet a banjo. After mastering these instruments, they entered a local radio contest and walked off with the first prize. E. T. King of the Victor Company heard them, and asked if they could sing! Connie and Martha promptly wrote "Nights When I Feel Lonely" and "I'm Gonna Cry," which they later recorded. This led to local shows, followed by a tour of the smaller theatres of San Francisco and Los Angeles, where they broadcast from station KFWB.

While in Los Angeles they appeared in one or two short musical films, and then returned to San Francisco for further broadcasts. At this time they made their first records for Okeh, several of which were issued by Parlophone in this country in 1931-32.

Later, they went to New York, and commenced recording for Brunswick and broadcasting for Columbia.

In July 1933 they paid a lightning visit to London, and made personal appearances at the Palladium and at the Café de Paris. A return visit was made to London in the summer of 1935 when Connie recorded with Ambrose's Orchestra. Their signature tune is "Shout, Sister, Shout."

#### PARLOPHONE. Piano accompaniments by Martha Boswell.

Don't Tell Her What's Happened.

R850 and R1574.

Gee! but I'd Like to Make You Happy.

R854 and R1575.

Heebie Jeebies. R821 and R1574.

My Future Just Passed.

R787 and R1575.

#### BRUNSWICK.

Alexander's Ragtime Band. 01893.

An Evening in Caroline. 1251.

Between the Devil and the Deep Blue Sea. 1306.

California. 108.

Charlie Two-Step. 1403.

Cheek to Cheek. 02067.

Coffee in the Morning. 01711.

Crazy People. 1416.

Dinah. 01926.

Doggone I've Done It. 01893.

Don't Let Your Love go Wrong. 01832.

Down Among the Sheltering Palms.

1347.

Down on the Delta. 1403.

Every Little Moment. 02033.

Everybody Loves My Baby. 1295.

Fare Thee Well, Annabelle. 02043.

Forty-Second Street. 01516.

Gems from George White's Scandals. 102.

Goin' Home. 01791.

Gold-Digger's Song. 01556.

Got the South in My Soul. 1330.

Hand Me Down My Walking Cane.

1362.

Heebie Jeebies. 1218.

I'm Gonna Sit Down. 02142.

I Can't Write the Words. 1395.

I Found a Million-Dollar Baby. 1193.

I Hate Myself. 01751.

I Surrender, Dear. 102.

I Thank You, Mr. Moon. 1272.

If I had a Million Dollars. 01957.

If it Ain't Love. 1330.

It Don't Mean a Thing. 1436.

It's Sunday Down in Caroline. 01556.

It's the Girl. 1181.

It's Written all over Your Face. 01961.

It's You. 1181.

\*Lawd You Made the Night Too Long.

107.

Lonesome Road. 01791.

Louisiana Hayride. 01625.

Lullaby of Broadway. 02043.

Minnie the Moocher's Wedding Day.

1436.

Mood Indigo. 01543.

Music Goes 'Round and Around. 02142.

Nothing is Sweeter than You. 1272.

Object of My Affection. 01961.

Old Yazoo. 1379.

Put that Sun Back in the Sky. 1284.

Putting it On. 01576.

River Stay 'Way from My Door. 1251.

Rock and Roll. 01957.

Roll On, Mississippi, Roll On. 1136.

St. Louis Blues. 02044.

Sentimental Gentleman from Georgia.

1397.

Shine on, Harvest Moon. 1218.

Shout, Sister, Shout! 1416.

Shuffle Off to Buffalo. 01516.

Sing a Little Jingle. 1193.

Song of Surrender. 01711.

Sophisticated Lady. 01592.

Stardust. 102.

Stop the Sun, Stop the Moon. 1295.

Swanee Mammy. 01576.

That's How Rhythm was Born. 01592.

There'll be Some Changes Made. 1306.

Top Hat, White Tie and Tails. 02067.

Trav'lin' all Alone. 02044.

Was that the Human Thing? 1284.

Way Back Home. 02033.

We Just Couldn't Say Good-bye. 1347.

Wha'd Ja do to Me? 1113.

When I Take My Sugar to Tea. 1113.

\* With Bing Crosby and Don Redman's Orchestra.

Why Don't You Practise? 01832.

You Ought to be in Pictures. 01751.

**Note.**—The majority of the Brunswick recordings of the Boswell Sisters are accompanied by the Dorsey Brothers' Orchestra. There are, however, a few with Jimmie Grier's Orchestra; the New Yorkers; Victor Young's Orchestra; Red Nichols' Orchestra; Bing Crosby, Don Redman's Orchestra and Ambrose's Orchestra.

**Tiny Bradshaw's Orchestra.**—Tiny Bradshaw, coloured American vocalist, came into prominence at the age of eighteen, when he joined Mills' Blue Rhythm Band as drummer and vocalist. His singing, not unlike that of Cab Calloway, attracted the attention of Tommy Rockwell, who gave him a contract and billed him as the "Super Cab Calloway."

His orchestra, now disbanded, was made up of Arnold Bodling, drums; Ernest Hill, bass; and several ex-members of Luis Russell's Orchestra. For a time they played at the Renaissance, Coney Island, New York.

More recently Tiny Bradshaw has been singing on his own in Philadelphia.

**BUNSWICK. 1934.**

Mister, Will You Serenade? 01919.

Shout, Sister, Shout. 01919.

**AMERICAN DECCA. 1935.**

Darktown Strutters Ball. 194.

I Ain't Got Nobody. 456.

I'm a Ding-Dong Daddy. 236.

Ol' Man River. 236.

She'll be Comin' 'Round the Mountain.

317.

Sheik of Araby. 194.

**W. H. Bragg's Rhythm Five.**—No details have been obtained concerning this American combination.

**VOCALION. 1935.**

Ethiopian Stomp. 3060.

Frisky Honey. 03174.

Mama Don't Like Music. 03174.

Pleading. 3060.

**Joe Brannelly.**—Joe Brannelly was born in Boston, Massachusetts, U.S.A., on September 25th, 1900. At the age of sixteen he obtained his first professional engagement, and shortly after toured America with the Original United States Navy Jazz Band.

Following appearances in Boston and in Canada, he came to England in

1922, and played in various bands at the Savoy and Berkeley Hotels, London. Then he played for a short time in the orchestras of Jack Hylton and the Kettner's Restaurant.

In 1925 Brannelly joined Bert Ralton's Band, and went to South Africa, where Ralton was accidentally killed. Brannelly took over the leadership, and brought the band back to England in 1927. Shortly after, he joined the orchestra of Bert Ambrose, with whom he has since remained.

Combinations with which he has recorded include the Cabaret Novelty Orchestra, the Gilt-Edged Four, the Boston Orchestra, the Rhythmic Eight, Ambrose's Orchestra and the Embassy Rhythm Eight.

**ZONOPHONE. Banjo solos.**

Eccentric. 5552.

March of the Hoodhums. 5781.

Take Your Pick. 5552.

**Harry Breuer.**—Harry Breuer, American xylophone and marimba player, came to the front in 1934 with his recordings of "Buffoon" and "Chokin' the Bell."

**HARRY BREUER.** Xylophone and marimba.

**EDMUND RUGGIERI.** Violin.

**WILLIAM FEINBLOOM.** Bass and 'cello.

**MIKE POVEROMO.** Guitar.

**BUNSWICK.**

Buffoon. 01896.

Chokin' The Bell. 01896.

**DECCA.**

Chicken Reel. F5491.

Wildflower. F5491.

**PANACHORD.**

Flapperette. 25021.

Roxyette. 25021.

**Brown Brothers Sextet.**—The Six Brown Brothers, a saxophone sextet, came into being in 1913 under the leadership of Tom Brown. The sextet created quite a sensation in America until 1916, and a number of their recordings were issued in this country.

**H.M.V. December 1915.**

That Moaning Saxophone Rag. B526.

**Cleo Brown.**—Cleo Brown, coloured American pianist and vocalist, was born in Meridan, Missouri, on December 8th, 1909. As a child she sang in the

choir of the Pilgrim Baptist Church in Meridan, where her father, the Rev. James H. Brown, was the pastor. Her mother acted in the capacity of choir-mistress.

When Cleo reached the age of fourteen she ran away, but shortly after she was taken home again by her parents. Later, the family moved to Chicago, where, within a short time, Cleo became a member of a vaudeville act and went on tour.

In 1932 she was discovered playing the piano in a rumba orchestra by Tex Guinan, who asked her to sing a song. Cleo gave a rendering of "River Stay 'Way from My Door" that won her a contract. Later in that year she made her radio debut in Chicago with Tex Guinan.

More recently she decided to start out on her own. Her first broadcast over the Columbia network was made on February 12th, 1935, from station WABC.

In addition to her own recordings, she is featured in "Way Back Home" (Decca M464).

CLEO BROWN.	Piano and vocals.
PERRY BODKIN.	Guitar.
ARTHUR BERNSTEIN.	Bass.
GENE KRUPA.	Drums.

#### BRUNSWICK. 1935.

Breakin' in a Pair of Shoes. 02147.  
Give a Broken Heart a Break. 02049.  
I'll Take the South. 02013.  
Lookie, Lookie, Here Comes Cookie.  
02013.  
Mama Don't Want no Peas. 02047.  
Me and My Wonderful One. 02047.  
Never Too Tired to Love. 02049.  
Stuff is Here and it's Mellow. 02021.  
When. 02123.  
Wheu Hollywood Goes. 02123.  
You're a Heavenly Thing. 02021.  
You're My Fever. 02147.

#### BRUNSWICK. 1935. Piano solos.

Boogie Woogie. 02037.  
Pelican Stomp. 02037.

**Teddy Brown.**—Teddy Brown, xylophone player, was born in America. As a youth he learned to play drums, and in 1920 was a member of Joseph C. Smith's Orchestra.

Shortly after Teddy transferred his activities to a xylophone, and later he came to England and organised his own orchestra. During 1926 he was playing at the Café de Paris with a

unit that included George Fishberg, piano; Freddy Pitt, trumpet; Teddy Sinclair, violin; and L. Rothery, vocalist.

For many years he has been one of the biggest music-hall attractions in this country. In 1927 his band was playing at the Kit-Cat Club, and the following year at the Silver Slipper and the Café de Paris again. About this time Frankie Compton was his pianist; Arthur Lally on saxes; and Peter Bernard his principal vocalist.

In the latter part of 1928 Teddy went to Paris, and the following year, on his return to London, he moved into Ciro's Club. In 1930 he went back to the Kit-Cat Club.

Since 1931 Teddy Brown has devoted his time to radio and touring work. During the middle 'twenties he made numerous recordings, both solo and with his band, for Scala and Imperial. He also appeared in "The Arcadians" and various other British films.

#### IMPERIAL. Teddy Brown's Café de Paris Band.

Because You Could Have Had Me Once.  
1656.  
Hang on to Me. 1591.  
Headin' for Louisville. 1582.  
I Never Knew. 1583.  
I'm Lonely without You. 1625.  
Susie was a Real Wild Child. 1592.  
Sweet and Low Down. 1655.  
Then I'll be Happy. 1583.  
What Good is Good Morning. 1627.

**Willie Bryant.**—William Stevens Bryant, coloured vocalist and composer, was born in New Orleans, but grew up in Chicago. His father wanted him to learn to play a trumpet. Willie smashed the trumpet and that idea.

He was originally a "candy butcher" selling sweets and drinks in various Chicago theatres. As time passed he became interested in the stage, and joined Leonard Reed in a vaudeville dance act. In 1928 in the New York Alhambra Theatre he invented the dance now known as the "Shim Sham." Later, he was asked by his present combination to become their leader, since Lucky Millinder, who had been their leader, was joining Mills' Blue Rhythm Band. Bryant somewhat reluctantly consented, and to-day he is known internationally.

Willie Bryant, whose nickname is "Long John," is the composer of "Chimes at the Meeting" and "Viper's Moan" among others. In 1934 he took his band to the Savoy Ballroom in New York to play opposite Chick Webb's band. The combination has since made a name for itself by broadcasts from station NBC. In May 1935 the band became incorporated as a company. Their signature tune is "It's Over Because We're Through," and Willie has his own fan club, the Hoppin' John Club.

#### EARLY 1935.

WILLIE BRYANT.	Leader	and
	vocals.	
GLYN PACQUE.	Alto sax	and
	clarinet.	
STANLEY PAYNE.	Alto sax	and
	clarinet.	
JOHN RUSSELL.	Tenor sax.	
BOBBY CHEEK.	Trumpet.	
RICHARD CLARK.	Trumpet.	
EDWARD BATTLE.	Trumpet.	
JOHN HAUGHTON.	Trombone.	
ROBERT HORTON.	Trombone.	
THEODORE WILSON.	Piano.	
ARNOLD ADAMS.	Guitar.	
LOUIS THOMPSEN.	Bass.	
WILLIAM "COSY"		
COLE.	Drums.	

*Note.*—Benny Carter, arranger and trumpet, was with the unit for a short time in early 1935. He is featured in "Liza" and "Steak and Potatoes."

#### H.M.V. 1935.

Chimes at the Meeting. X4476.  
It's Over Because We're Through.

X4453.

Jerry the Junker. JF37.

Liza. JF52.

'Long about Midnight. JF37.

Long Gone. JF50.

Rigamarole. JF29.

Sheik of Araby. B8390.

Steak and Potatoes. JF52.

Throwing Stones at the Sun. JF27.

Viper's Moan. JF27.

Voice of Old Man River. JF50.

In the middle of 1935 the band was re-organised with John Haughton the only member of the brass section remaining. Theodore Wilson and Louis Thompson were succeeded by Roger "Ram" Ameres and Ernest "Bass" Hill, while Otis Johnson, trumpet, was added.

**The Bubbling-Over Five.**—Nothing is known of this American five-piece combination at the time of writing. However, their recordings are of interest because of the unusual string and vocal effects contained therein.

OKEH. 1929.

Don't Mistreat Your Good Boy Friend.

8737.

Get Up Off that Jazzophone. 8737.

**The Bucktown Five.**—This American combination of white musicians are practically unknown and forgotten, especially in this country. None of the recordings of the unit has been issued outside America.

The Bucktown Five are of great historical interest, and came into being in the early 'twenties. Paul Mares is said to be the trumpet player.

GENNETT.

Buddy's Habits. 5418.

Chicago Blues. 5418.

Dipper Mouth Blues. 5132.

Mobile Blues. 5405.

Someday Sweetheart. 5405.

That's No Bargain.

Weather-bird Rag. 5132.

Wolverine Blues.

**Henry Busse.**—Henry Busse, American trumpet player, composer and orchestra leader, was born in Germany. His first job as a musician was on a trans-Atlantic steamer, a position he left to become a page-boy in a New York restaurant. In 1920 he joined Paul Whiteman and became the solo trumpet with the band. He is featured in many of the early recordings of Whiteman, with whom he remained until 1932, when he went to Cincinnati and organised his own combination.

Busse is the part composer of "Hot Lips," "Wang Wang Blues" and "Nothin' But." During his Whiteman days he made a number of recordings under the title of Busse's Buzzards, the members of which comprised the leading instrumentalists of Whiteman's Orchestra at that period.

More recently he has recorded quite a few titles with his own orchestra.

1934-1935.

HENRY BUSSE. Leader and trumpet.

AXEL MONROE. Trumpet.

TRAVERS WOOSTER. Trumpet.  
 GEORGE ZYBANEK. Trombone.  
 SANDY RUNYON. Saxs and clari-  
 net.

VICTOR BOWEN. Saxs and clari-  
 net.

BOB BAKER. Saxs and clari-  
 net.

JACK GRACE. Violin.

DON BORDEN. Violin.

TED KENNEDY. Violin.

PAUL SPROSTY. Piano.

HAL HOFFER. Piano.

SEYMOUR DRUGAN. Guitar.

JERRY WHEELER. Bass.

TED TILLMAN. Drums.

Vocalists include Rex Griffith, Dorothy  
 Jenkins, Kathryn Wroe, Emily  
 Sibley, Richard Barry, Knox Pugh  
 and Carl Grayson.

## COLUMBIA.

Hot Lips. CB777.

Jealous. CB777.

## AMERICAN COLUMBIA.

All I Do is Dream of You. 2932-D.  
 Fool that I Am. 2932-D.

## DECCA.

Hot Lips. F5330.  
 Way Down Yonder in New Orleans.  
 F5330.

## AMERICAN DECCA.

Darktown Strutters' Ball. 440.  
 Wang Wang Blues. 198.

H.M.V. Busse's Buzzards, a contingent  
 from Paul Whiteman's Orchestra of  
 1926.

Deep Elm. B5037.  
 Monkey Doodle Doo. B5424.

## VICTOR. Busse's Buzzards.

Milenberg Joys.  
 Red-hot Henry Brown.

# C

## CALIFORNIA RAMBLERS—CUMMINS

**C**ALIFORNIA Ramblers.—In the latter part of 1920 the California Ramblers came into existence, being sponsored by Ed. W. Kirkeby. The combination played in various American hotels and clubs, chiefly in California, and in 1923 the band started its recording work.

The chief item of interest in the early days of this combination is the fact that Adrian Rollini, the famous bass saxophonist, was a member of the unit and was its featured xylophonist! Later, however, he learned to play a bass saxophone, with which he was featured when the band commenced recording.

In 1926 a general re-shuffle took place, and the majority of the original members of the combination were swallowed up by leading American orchestras of the day. Arthur Hand took over the leadership, and the new unit was installed in the California Ramblers Inn. At the end of 1927 the band again split up, when Adrian Rollini, Bobby Davis and Chelsea Quealey came to London to open up at the Savoy Hotel with Fred Elizalde and his Music in January 1928. Ed. W. Kirkeby then took over the leadership, and re-organised the personnel. Later, the unit was disbanded, but in 1931 Adrian Rollini, who had returned to New York, gathered together a new outfit and used the California Ramblers' name. The combination played for six weeks at the Hunter Island Inn.

Pseudonyms under which the California Ramblers recorded in their early days were the Varsity Eight, the University Six, and others.

1923-1925.

ED. KIRKEBY.	Leader.
ARTHUR HAND.	Violin.

ARNOLD BRILHART.	1st Sax and clarinet.
BOBBY DAVIS.	2nd Sax and clarinet.
JIMMY DORSEY.	3rd Sax and clarinet.
ADRIAN ROLLINI.	Bass sax.
RED NICHOLS.	1st Trumpet.
FRANK CUSH.	2nd Trumpet.
TOM DORSEY.	Trombone.
IRVING BRODSKY.	Piano.
TOMMY FELLINE.	Banjo and guitar.
STANLEY KING.	Drums.

*Note.*—Others to have played with the unit include Fud Livingston; Chelsea Quealey; Miff Mole; Arthur Schutt; Jack Rusen; and Carl Smith.

COLUMBIA. 1924-1925.

California, Here I Come.	3419.
Charley My Boy.	3542.
Copenhagen.	3555.
Gotta Getta Girl.	3555.
Kaintucky.	3389.
Maybe.	3404.
Melancholy.	3391.
Please.	3537.
Rememb'ring.	3410.
Roamin' to Wyomin'.	3411.
Two Blue Eyes.	3404.
You Darling You.	3377.

AMERICAN COLUMBIA.

*Arkansaw Blues.	175-D.
Back Where the Daffodils Grow.	218-D.
Big Boy!	223-D.
*Deep Elm.	423-D.
Eliza.	223-D.
I Want to See My Tennesseee.	223-D.
*Melancholy Lou.	423-D.
*Them Rambling Blues.	175-D.
When I Was the Dandy.	218-D.

DOMINO.

Delirium.	4014.
Farewell Blues.	4014.

PARAMOUNT.

I Love Me.	20227.
Who's Sorry Now?	20227.

\* Under the title of the Little Ramblers.

## IMPERIAL.

Nashville Tennessee.  
 Nobody Knows What a Red-head  
 Mamma.  
 Red-hot Henry Brown.  
 Southern Rose. 1385.

## PATHÉ.

Blue. 1597.  
 Crazy Words, Crazy Tune.  
 Dancing Fool. 1597.  
 Little Old Clock.  
 Peaceful Valley.  
 There's Everything Nice.

## MAXSA.

I Want to Be Happy. 1519.  
 Look at What I Got Now. 1519.  
 Magnolia.  
 Tessie Stop Teasing Me. 1520.  
 Zulu Wail.

## AEOLIAN.

Hot Lips. 1106.  
 I Wish I Could Shimmy. 1106.

## SALABERT.

Ain't My Baby Grand? 149.  
 Alone at Last. 166.  
 Are You Happy? 709.  
 Desdemonia. 297.  
 Footloose. 168.  
 Hardhearted Hannah.  
 Is She My Girl Friend. 8.  
 Isn't She the Sweetest Thing? 114.  
 Montmartre. 85.  
 Show Me the Way to Go Home. 283.  
 Somebody Loves Me. 37.  
 Sonya. 166.  
 Souvenirs.  
 Tell Me Again.  
 Vo-Do-Do-De-O Blues. 722.

## PATHÉ-ACTUELLE.

Cause I Feel Low Down. 11571.  
 Them Ramblin' Blues. 11387.

## 1926-1927. COLLECTIVE ONLY.

ADRIAN ROLLINI.	Leader and bass
	sax.
JOHNNY RUDE.	Alto sax and
	clarinet.
BOBBY DAVIS.	Alto sax and
	clarinet.
SAM RUBY.	Alto sax and
	clarinet.
PETE PERMIGLIO.	Alto sax and
	clarinet.
MAX FARLEY.	Alto sax and
	clarinet.
ARTHUR ROLLINI.	Tenor sax
JACK WECHSLER.	Violin.
AL DUFFY.	Violin.
CHELSEA QUEALEY.	Trumpet.
BILL MOORE.	Trumpet.

TOM DORSEY.	Trombone.
LEW COBEY.	Piano.
LENNIE HAYTON.	Piano.
TOM FELLINE.	Banjo.
NOEL KILGEN.	Guitar.
JACK HANSEN.	Bass.
CARL SMITH.	Bass.
HERBERT WEIL.	Drums.
ED. KIRKEBY.	Vocals.
ARTHUR FIELDS.	Vocals.

## COLUMBIA. 1927-1928.

Changes. 4876.  
 Girl Friend. 4461.  
 I Love the College Girls. 4369.  
 It Was Only a Sun Shower. 4791.  
 Lazy Weather. 4725.  
 Make My Cot. 4793.  
 Mine, All Mine. 4876.  
 Pardon the Glove. 4708.  
 \*Swamp Blues. 4708.

## AMERICAN COLUMBIA.

Adoree. 1504-D.  
 Anything to Make You Happy. 1411-D.  
 Bless You! Sister. 1574-D.  
 Concentratin'. 2569-D.  
 \*Cross Words.  
 \*Don't Bring Lulu.  
 F'r Instance. 2231-D.  
 I Love You So Much. 2231-D.  
 I'm Needin' You. 2208-D.  
 Nothin' Does Does. 1148-D.  
 Pay-Off. 1642-D.  
 \*Play it Red. 1103-D.  
 Singapore Sorrows. 1314-D.  
 Washing the Blues. 2208-D.  
 What Do You Say? 1314-D.  
 Whisper Sweet. 1411-D.  
 Who Wouldn't be Blue? 1504-D.  
 You're Just a Great Doll. 1574-D.

## REGAL-ZONOPHONE. 1935-1936. Contingents from Adrian's Tap-Room Gang.

Broadway Rhythm. MR1948.  
 \*Cotton. MR1868.  
 From the Top of Your Head. MR1899.  
 Here's to Romance. MR2010.  
 I Feel Like a Feather. MR2027.  
 Simple Things in Life. MR1962.  
 Without a Word of Warning. MR1899.

## BLUEBIRD. 1935-1936. Contingents from Adrian's Tap-Room Gang.

\*Day I Let You Get Away. B-6237.  
 \*Everything is Okey Dokey. B-6144.  
 Gotta go to Work Again. B-6254.  
 How Do I Rate with You? B-6173.  
 Hypnotised. B-6240.  
 \*I'm Building Up. B-6232.  
 \*I'm Shootin' High. B-6220.  
 It's Been so Long. B-6253.  
 It's My Night to Howl. B-6083.  
 \*I've Got My Fingers Crossed. B-6232.  
 Just We Two. B-6077.

Life Begins when You're in Love.

B-6253.

\*Music Goes 'Round and Around. B-6220.

Rhythm and Romance. B-6076.

\*Rhythm in My Nursery Rhymes.

B-6237.

Simple Things in Life. B-6076.

Sing an Old-fashioned Song. B-6254.

So this is Heaven. B-6239.

\*Truckin'. B-6045.

\*What a Night. B-6077.

You Took My Breath Away. B-6173.

**Blanche Calloway.**—Blanche Calloway, coloured American vocalist and band leader, was born in Baltimore. She is the sister of Cab Calloway.

Blanche is the composer of "Blue Memories," and others. She has her own combination that tours America and appears in various theatres and night clubs. Her leading instrumentalists in the recordings of her band include:—

CLARENCE E. SMITH.	1st Trumpet.
EDWARD BATTLE.	3rd Trumpet.
COSY COLE.	Drums.
WILLIAM MASSEY.	Vocals.
CHARLIE BROWN.	Arranger.

H.M.V. 1932.

Casey Jones. B6114.

**VICTOR.**

Concentratin' on You. 22862.

I Need Lovin'. 22641.

I'm Getting Myself Ready. 22659.

It Looks Like Susie. 22733.

Just a Crazy Song. 22661.

Last Dollar. 22862.

Loveless Love. 22659.

Make Me Know It. 22736.

Sugar Blues. 22661.

There's Rhythm in the River. 22641.

Without that Gal! 22733.

**MELOPHONE.** Combination re-organised. 1935.

Catch On? M-13271.

Growlin' Dan. M-13271.

I Need Lovin'. M-13191.

What's a Poor Girl Gonna Do?

M-13191.

**VOCALION.** 1936.

I Gotta Swing. 3112.

Line-A-Jive. 3113.

Louisiana Liza. 3112.

You Ain't Livin' Right. 3113.

**Cab Calloway.**—Cabell Calloway was born in Rochester, New Jersey, U.S.A., in 1909. He received his early education at the Douglas High School in

Baltimore, and then went to Chicago to study law at Crane College. "Cab," as he became nicknamed, met his college expenses by working as a drummer in a Chicago night club.

Two terms of studying law were enough. Cab decided to give it up, and spent a season as a featured singer and dancer at the old Sunset Café in Chicago. There he became associated with Louis Armstrong and Earl Hines, and developed his singing. Following a short spell in vaudeville, he organised his first band, the Alabamians, and appeared in various small theatres and night clubs.

Then he went to New York to appear in the stage show of "Hot Chocolates," in which his vocal rendering of "Ain't Misbehavin'" had a riotous success. Cab's reputation as a "hot" singer spread, and he was invited to take over the leadership of the Missourians, an all-coloured combination of eleven instrumentalists playing at the Savoy Ballroom in Harlem, New York. There he was discovered by Irving Mills, who put him in the Cotton Club, following the departure of Duke Ellington in February 1931.

Cab made his film debut in 1933 in Paramount's "The Big Broadcast" and later appeared in "International House" and several short pictures. In 1934 he brought his orchestra to London, and appeared at the Palladium on March 5th. Cab has numerous relations in the dance-band business. His sister, Blanche, and his cousins, Harriet and Jean, have their own combinations in America.

**THE MISSOURIANS.** 1929-1930.

CAB CALLOWAY.	Leader and vocals.
CECIL SCOTT.	Alto sax and clarinet.
WILLIAM BLUE.	Alto sax and clarinet.
ANDREW BROWN.	Alto sax and clarinet.
WALTER THOMAS.	Tenor sax, clarinet and arranger.
ZUTIE DICKSON.	1st Trumpet.
RUBEN REEVES.	2nd Trumpet.
DE PRIEST WHEELER.	Trombone.
JIMMIE PRINCE.	Piano.
CHARLEY STAMPS.	Banjo.
LE ROY MAXEY.	Drums.

\*Under the title of the Little Ramblers.

## H.M.V.

Market Street Stomp. JF16.  
Missouri Moan. JF16 and JF19.  
Ozark Mountain Blues. JF19.  
Swingin' Dem Cats. JF21.  
200 Squabble. JF21.

## VICTOR.

"400" Hop. V-38084.  
I've Got Someone. V-38103.  
Prohibition Blues. V-38120.  
Scotty Blues. V-38084.  
Stoppin' the Traffic. V-38120.  
Vine Street Drag. V-38120.  
You'll Cry for Me. V-38071.

VICTOR. Under the title of Cecil  
Scott's Bright Boys, with Dickie  
Wells, trombone, added.

Bright Boy Blues. V-38117.  
In a Corner. V-38098.  
Lawd, Lawd. V-38098.  
Springfield Stomp. V-38117.

## CAB CALLOWAY'S ORCHESTRA. 1931-1935.

CAB CALLOWAY.	Leader and vocals.
EDWARD "RIP"	Alto sax and clarinet.
ARVELLE "BUNKY"	Alto sax and clarinet.
HARRIS.	clarinet.
ANDREW "FLAT"	Alto sax and clarinet.
BROWN.	clarinet.
WALTER "FOOTS"	Tenor sax, flute, and arranger.
THOMAS.	
ADOLPHUS "DOC"	
CHEATHAM.	1st Trumpet.
EDWIN "RAVOY"	
SWAYZE.	2nd Trumpet.
LAMAR "SLOP"	
WRIGHT.	3rd Trumpet.
DE PRIEST "DEEDLO"	1st Trombone.
WHEELER.	bone.
HARRY "FATHER"	2nd Trombone.
WHITE.	bone.
BENJAMIN "BENNY"	
PAYNE.	Piano.
MORRIS "FRUIT"	Banjo and guitar.
WHITE.	
AL "SMOKY" MORGAN.	Bass.
LE ROY "CASH"	
MAXEY.	Drums.

In 1935 Keg Johnson joined the combination in place of Harry White. At the same time Claude Jones, a third trombone, was added. Irving Randolph became the second trumpet following the death of Edwin Swayze. Later, Ben Webster succeeded Arvelle Harris.

## PERFECT.

Blues in My Heart. 15490.  
Corrine Corrina. 15551.  
Creole Love Song. 15474.  
Down-hearted Blues. 15551.  
It Looks Like Susie. 15500.  
Levee Low Down. 15490.  
Nightmare. 15490.  
So Sweet. 15442.  
Stack o' Lee Blues. 15572.  
Star Dust. 15531.  
Viper's Drag. 15412.  
Without Rhythm. 15572.  
Yaller. 15412.  
You Can't Stop Me from Lovin' You. 15531.

## IMPERIAL.

Old Man of the Mountain. 2780.  
Somebody Stole My Gal. 2743.  
You Dog. 2743.

## REX.

Aw You Dog. 8627.  
Somebody Stole My Gal. 8627.

FILMOPHONE. Under the titles of  
Fenton's Rainbows and Al Dollar  
and his Ten Cents.

Farewell Blues. 224.  
Mood Indigo. 224.  
My Honey's Lovin' Arms. 304.

DECCA. With Roy Smeck and Chick  
Bullock.

Git Along. F3272.

## H.M.V.

Cabin in the Cotton. B6465.  
Emaline. X4315.  
Evenin'. B6437.  
Father's Got his Glasses On. B6451.  
Harlem Camp Meeting. B6460.  
Harlem Hospitality. B6437.  
Hotcha Razz-Ma-Tazz. X4315.  
I Learned about Love from Her. B6451.  
Jitter Bug. X4314.  
Kickin' the Gong Around. X4318.  
Lady with the Fan. B6456.  
Little Town Gal. B6456.  
Long about Midnight. X4314.  
Margie. X4318.  
Scat Song. B6465.  
Zaz Zuh Zaz. B6460.

## VICTOR.

Moon Glow. 24690.

## MELOTONE.

Doin' the Rumba. M12853.  
How Come You Do Me Like You Do? M12488.  
I'm Now Prepared to Tell The World It's You. M12489.  
Strange as it Seems. M12554.  
Swanee Lullaby. M12488.  
This Time it's Love. M12487.

## BRUNSWICK.

Ain't Got No Gal in This Town. 1263.  
 Angeline. 1387.  
 Avalon. 01897.  
 Basin Street Blues. 01574.  
 Beale Street Mama. 01688.  
 Between the Devil and the Deep Blue Sea. 1254.  
 Black Rhythm. 1294.  
 Bugle-call Rag. 1339.  
 Cabin in the Cotton. 1313.  
 Chinese Rhythm. 02011.  
 Dinah. 01688.  
 Eadie was a Lady. 01643.  
 Good Sauce from the Gravy Bowl. 01980.  
 Harlem Holiday. 01542.  
 Hot Toddy. 1417.  
 Hot Water. 01792.  
 I Ain't Got Nobody. 02060.  
 I Gotta Go Places. 01574.  
 I Gotta Right to Sing the Blues. 1439.  
 I've Got the World on a String. 01542.  
 Keep that Hi-De-Hi in Your Soul. 01080.  
 Kickin' the Gong Around. 1254 and 1417.  
 Man from Harlem. 1439.  
 Minnie the Moocher. 1339.  
 Minnie the Moocher's Wedding Day. 01673.  
 Moonlight Rhapsody. 01897.  
 My Sunday Gal. 1490.  
 Nagasaki. 02060.  
 Nobody's Sweetheart. 1161.  
 Reefer Man. 1387.  
 St. James' Infirmary. 1161.  
 St. Louis Blues. 01673.  
 Six or Seven Times. 1294.  
 Skat Song. 1313.  
 Some of these Days. 1088.  
 Sweet Georgia Brown. 01792.  
 Sweet Rhythm. 1422.  
 That's what I Hate about Love. 1490.  
 Trickeration. 1263.  
 Wah-Dee-Dah. 1422.  
 Weakness. 02011.  
 You Gotta Ho-De-Ho. 01643.

## AMERICAN BRUNSWICK.

Baby, Won't You Please Come Home? 7530.  
 Dixie Doorway. 6435.  
 Gotta Darn Good Reason Now. 4936.  
 Is that Religion. 6020.  
 Miss Otis Regrets. 7504.  
 Old Yazoo. 6400.  
 Strictly Cullud Affair. 6292.  
 You Rascal You. 6096.

**Jean Calloway's Orchestra.**—Jean Calloway, coloured American girl singer and orchestra leader, is a cousin of Cab Calloway.

She has an all-coloured band organised in Philadelphia, and comprising fourteen instrumentalists. Most of her time is taken up with touring, broadcasting and stage work.

The recordings of her orchestra made for the Victor Company are said to have been made by a mixed group, the vocalist at the session being Dick Robertson.

## H.M.V.

Sadie the Shaker. B5291.

## VICTOR.

There Ought to be a Law. 22959.

**Cambridge University Quinquaginta Ramblers.**—As the title of this combination is meant to imply, the band was a combination of undergraduates of Cambridge University gathered together between 1932 and 1933 by John Ainsworth and Robert Greenish.

The group included Ben Edwards, drums; and Richard Philpott, pianist, who is the composer of "Flight of Fancy," "Here is My Heart" and "Once Again."

## PARLOPHONE. 1933.

Bugle-call Rag. PO20.  
 Chicago. PO20.  
 Chinatown, My Chinatown. PO19.  
 Who's Sorry Now? PO19.

## PARLOPHONE. Piano solos by Richard Philpott.

Baby. R845.  
 Flight of Fancy. R950.  
 Here is My Heart. R1171.  
 If I Could Be With You. R1171.  
 Once Again. R950.  
 Whispering. R845.

**Cannon's Jug Stompers.**—This three-piece coloured combination, from Mississippi, Tennessee, has made numerous records for the Victor Company in America. Directed by Gus Cannon, banjo and jug, the other two comprise John Estes on guitar and Noah Lewis on harmonica.

The trio also made numerous recordings under the title of the Memphis Jug Band.

## VICTOR. Cannon's Jug Stompers.

Big Railroad Blues. 21351.  
 Bugle-call Rag. V-38006.  
 Cairo Rag. V-38566.  
 Feather Bed. V-38515.  
 Going to Germany. V-38585.

Heart-breakin' Blues. V-38523.  
 Hollywood Rag. V-38566.  
 Madison Street Blues. 21267.  
 Minglewood Blues. 21267.  
 Noah's Blues. V-38539.  
 Pig Ankle Strut. V-38006.  
 Pretty Mama Blues. V-38585.  
 Riley's Wagon. V-38515.  
 Ripley Blues. V-38539.  
 Springdale Blues. 21351.  
 Viola Lee Blues. V-38523.

**VICTOR.** The Memphis Jug Band.

Aunt Caroline Dyer. 23347.  
 Black Woman is Like a Black Snake.  
 V-38015.  
 Bumble Bee. V-38599.  
 Everybody's Talking. V-38599.  
 Feed Your Friend. V-38578.  
 I Can't Stand It. V-38551.  
 I Whipped My Woman with a Single  
 Tree. V-38578.  
 Jim Strainer Blues. 23421.  
 K.C. Moan. V-38538.  
 Kansas City Blues. 21185.  
 Memphis Jug. 20576.  
 Memphis Yo Yo Blues. V-38538.  
 Meningitis Blues. 23421.  
 Newport News Blues. 20576.  
 On the Road Again. V-38015.  
 State of Tennessee Blues. 21185.  
 Stealin' Stealin'. V-38504.  
 Stingy Woman. 20552.  
 Sun Brimmers. 20552.  
 Taking Your Place. 23347.  
 What's the Matter? V-38551.  
 Whitewash Station Blues. V-38504.

**OKEH.** The Memphis Jug Band.

Gator Wobble. 8958.  
 Jazzbo Stomp. 8955.  
 Jug-band Quartette. 8966.  
 Little Green Slippers. 8966.  
 Mary Ann Cut Off. 8960.  
 Memphis Shake Down. 8960.  
 My Business Ain't Right. 8958.  
 Rukus Juice and Chittlin'. 8955.

**The Carlyle Cousins.**—This British vocal trio came into being as the result of Cecile Petrie, the leader, seeing the Bronx Sisters in the film "Hollywood Revue." Cecile, who had sung with Carroll Gibbons and Charlie Kunz, took her friend, Pauline Lister, to see the film, and the two decided to form a trio.

They went to the Royal Academy of Music in London, and there heard Lilian Taylor playing some ragtime piano pieces when no professors were about. And so the trio came into being.

Cecile Petrie's real name is "Thorn-

ton." She adopted "Petrie" as a stage name because she is a cousin of Hay Petrie, the actor.

The trio opened in cabaret at the Majestic Hotel, Harrogate, during the Whitsun of 1931. Then they went to the Shepherds Bush Empire, in London, appeared for ten months with the Bobby Howes' show "Tell Her the Truth," worked in the two British films, "For the Love of Mike" and "Radio Parade," and broadcast with Bert Ambrose and his Orchestra. In October of 1934 they visited America. More recently they have been on tour.

Pauline Lister left the trio after "Tell Her the Truth," and Helen Thornton, younger sister of Cecile, joined the combination. They have recorded with Bert Ambrose, Quaglin's Quartet and Eddie Carroll's Music.

**DECCA.** With Quaglin's Quartet.

America Calling. F5276.  
 Feminine Fancies. F5164.  
 Medley. F3978.  
 Moonlight Meanderings. F5164.

**COLUMBIA.**

Hit Bit Medley No. 1. DB944.  
 Hit Bit Medley No. 2. DB977.

**Hoagy Carmichael.**—Hoagland Howard Carmichael was born in Bloomington, Indiana, U.S.A., on November 11th, 1899. As a schoolboy he became fascinated by the early ragtime negro pianists, and it was not long before he, himself, could play the piano by ear exceptionally well and also "blow" a trumpet. He joined the Indiana University band, and shortly after composed his first well-known work, "River-boat Shuffle." The number was originally entitled "Free Wheeling."

On leaving school, Hoagy went to New York, but after a few months of bitter disillusionment he returned to Indianapolis to complete his study—of law! When Paul Whiteman visited Indiana, Hoagy managed to meet him, with the result that the "King of Jazz" recorded a concert version of "Washboard Blues" (Victor 35877) with Hoagy, who composed the number, the featured pianist and vocalist.

All thoughts of law left his head. He joined the orchestra of Jean

Goldkette, and later became associated with the late Eddie Lang and Frankie Trumbauer. With Eddie Lang's Orchestra he was the featured pianist in the Parlophone recordings of "What Kind o' Man is You?" (R840); "March of the Hoodlums" (R1157); and "Walkin' the Dog" (R740).

In July 1934 Hoagy made a lighting trip to London following a holiday in Central Europe. He remained only a few days—just long enough to stagger nearly everyone with the discovery that he was a white man.

His compositions, which are numerous, include "Rockin' Chair," "Star-dust," "Lazybones," "Mamma Mocking-bird," "Snowball," "Barbaric," "High and Dry," "Daybreak," "March of the Hoodlums," "One Morning in May," "Cosmics," "Down 't Uncle Bill's," and more recently, "Song of Spring," "Mr. Bluebird" and "My Introduction to Love."

In his college days he made several records with his own band, Carmichael's Collegians, and later recorded with Dunn's Gin Bottle Four. Since 1929 he has made also quite a number of records with various combinations, which he has collected together for recording purposes.

#### CHAMPION. Carmichael's Collegians.

Walkin' the Dog. 16453 and 40001.

March of the Hoodlums. 16453 and 40001.

#### HOAGY CARMICHAEL'S ORCHESTRA. 1929-1935. Collective and leading instrumentalists only.

HOAGY CARMICHAEL. Piano and vocals.

JIMMY DORSEY. Saxes and Clarinet.

BENNY GOODMAN. Saxes and clarinet.

PEE WEE RUSSELL. Saxes and clarinet.

BUD FREEMAN. Tenor sax.

RAY LUDWIG. Trumpet.

TOM DORSEY. Trumpet and trombone.

BIX BEIDERBECKE. Trumpet.

JACK TEAGARDEN. Trombone.

EDDIE LANG. Guitar.

DICK McDONOUGH. Guitar.

JOE VENUTI. Violin.

RED NORVO. Xylophone.

GENE KRUPA. Drums.

DICK ROBERTSON. Vocals.

#### H.M.V.

Georgia on My Mind. B6133.

Lazy River. B6500.

Mighty River. B4945.

One Night in Havana. B4885.

Rockin' Chair. B6288.

#### VICTOR.

After Twelve o'Clock. 24119.

Barnacle Bill the Sailor. V-38139.

Bessie Couldn't Help It. 22864.

I was Taken by Storm. 24119.

Judy. 24627.

Just Forget. 23034.

Moon Country. 24627.

One Morning in May. 24505.

Papa Gone Bye Bye Blues.

Sing it Low Down. 24182.

Thanksgiving. 24182.

#### VICTOR. Piano solos by Hoagy Carmichael.

Cosmics. 24484.

Lazybones. 24402.

Snowball. 24402.

Star Dust. 24484.

#### BRUNSWICK. 1936. Gennett reissue of 1924. Under the title of Curt Hitch's Happy Harmonists.

Washboard Blues. 02206.

**Eddie Carroll.**—Eddie Carroll, pianist with Lew Stone's Band when at the Monseigneur Restaurant, London, and who has recorded with Spike Hughes' Orchestra, New Mayfair Orchestra and Ray Noble's Orchestra, formed his own combination in February 1935 for the Empress Rooms, London.

EDDIE CARROLL. Leader and piano.

BOBBY MCGEE. 2nd piano.

GEORGE GLOVER. Alto sax and clarinet.

BILL DICKMAN. Alto sax and clarinet.

NORMAN IMPEY. Tenor sax and arranger.

EDDIE SCHULTZ. Trumpet.

SID HEIGER. Drums.

**Note.**—Clinton French was in the place of Eddie Schultz until May 1935. For recording sessions the combination usually becomes augmented by Hugo Rignold and Reg Leopold, violins; Freddy Watson, guitar; Billy Farrell, 2nd Trumpet; Gerry Fitzgerald, vocals; the Silvertones, a trio of girl vocalists, and vocals by the Carlyle Cousins.

#### PARLOPHONE. Piano duets, Eddie Carroll and Bobby McGee.

Medley. R1941.

Poor Butterfly. R1988.

Still Waters. R1988.

PARLOPHONE. Eddie Carroll and his Music.

Don't Ever Leave Me. F195.  
I Knew You When. F134.  
Little White Gardenia. F134.  
On the Good Ship Lollipop. F181.  
Serenade. F164.  
So Red the Rose. F150.

**Benny "King" Carter.**—Benny "King" Carter was born in New York City in 1907. He has seven brothers, and during his youth he studied music and as many instruments as he could lay his hand on, including the trumpet, flute, saxophone and clarinet.

Benny has made a name for himself as a composer, arranger and multi-instrument man. Between 1924 and 1929 he was playing with the bands of Len Fowler, the Wilberforce University, Charley Johnson and Earl Hines. In 1930 he had his own band at the Arcadia Ballroom for a short time. He left to join McKinney's Cotton Pickers, replacing Don Redman as leader.

In 1932 he played opposite Paul Whiteman at the opening of the Empire Ballroom in New York. Appearances at the Savoy Ballroom and the Lafayette Theatre followed, and in the early part of 1935 he was arranging and playing with Willie Bryant's Orchestra at the Savoy Ballroom.

Various combinations with which he has recorded include the Chocolate Dandies, Bob Howard's Orchestra, Spike Hughes' Negro Orchestra and Mezz Mezzrow's Orchestra.

His compositions include "Jazz Cocktail," "Hot Toddy," "Once Upon a Time," "Krazy Kapers," "Blues in My Heart," "Blue Interlude," "Everybody Shuffle" and "Swing It."

#### BENNY CARTER'S ORCHESTRA.

BENNY CARTER.	Alto sax and flute.
GLYNN PACQUE.	Alto sax.
WAYMAN CARVER.	Alto sax and flute.
JOHNNY RUSSELL.	Tenor sax.
EDDIE MALLORY.	1st Trumpet.
BILL DILLARD.	2nd Trumpet.
RICHARD CLARK.	3rd Trumpet.
JAY C. HIGGINBOTHOM.	1st Trombone.
FRED ROBINSON.	2nd Trombone.

KEG JOHNSON.	3rd Trombone.
THEODORE WILSON.	Piano.
LAWRENCE LUCIE.	Guitar.
ERNEST HILL.	Bass.
SIDNEY CATLETT.	Drums.

#### COLUMBIA. 1933-1934.

Blue Lou. CB720.  
Devil's Holiday. CB698.  
Lonesome Nights. CB720.  
Love You're Not the One for Me. CB636.  
Six Bells Stampede. CB628.  
Swing It. CB628.  
Symphony in Riffs. CB698.  
Synthetic Love. CB636.

#### PARLOPHONE. 1933.

I'm Left with the Blues. R1478.

#### AMERICAN COLUMBIA. 1931-1932.

Blue Rhythm. 2504-D.  
I Can't Get Along. 2638-D.  
Low Down on the Bayou. 2638-D.  
Minnie. 2439-D.  
Moanin'. 2504-D.

*Note.*—The Parlophone and American Columbia recordings were made by Benny Carter and a contingent from Mills' Blue Rhythm Band.

BENNY CARTER.	1st Alto sax and clarinet.
BEN WEBSTER.	2nd Sax and clarinet.
RUSSELL PROCOPE.	3rd Sax.
BEN SMITH.	4th Sax.
RUSSELL SMITH.	1st Trumpet.
OTIS JOHNSON.	2nd Trumpet.
IRVING RANDOLPH.	3rd Trumpet.
BENNY MORTON.	1st Trombone.
KEG JOHNSON.	2nd Trombone.
THEODORE WILSON.	Piano.
CLARENCE HALLIDAY.	Guitar.
ELMER JAMES.	Bass.
WALTER JOHNSON.	Drums.
CHARLES HOLLAND.	Vocals.

#### BRUNSWICK. 1935.

Dream Lullaby. 02074.  
Everybody Shuffle. 01981.  
Shoot the Works. 01981.

**The Casa Loma Orchestra.**—The history of this orchestra dates back to 1928, when the Casa Loma Hotel, Toronto, Canada, engaged a newly organised ten-piece combination from Detroit, Michigan, that called itself the Orange Blossom Band. Jean Goldkette arranged the booking.

Then the hotel went bankrupt and the band went on tour. The name Casa Loma was adopted.

In New York, in 1929, the band became registered as Casa Loma Orchestra, Inc. Glen Gray, an abbreviation of Glen Gray Knoblauch, was elected president, and Pat Davis became secretary and treasurer. A board of directors comprised the ten members of the unit. Each man possessed an equal share, and anyone who desired to leave the band had to give six weeks' notice and sell his shares at their marketable value to the corporation. The various fines and strict rulings with which the orchestra first started have since been amended.

The Casa Loma Orchestra proved a great success, and for two years toured America. They appeared at various college functions, notably at Princeton University.

In 1930 the Casa Loma commenced their recording activities. The band has spent much of its time at the Glen Island Casino, a few miles from New York, and at Essex House, in New York. Titles, other than the Casa Loma Orchestra, under which they have recorded include the O.K. Rhythm Kings, Glen Gray and his Orchestra, Glen Gray and his Casa Loma Orchestra, Bobby Gordon's Rhythm and the Louisiana Rhythm-makers.

GLEN GRAY	1st Sax, clarinet and flute.
KNOBLAUGH.	
CLARENCE HUTCHENRIDER.	2nd Sax, clarinet and flute.
KENNY SARGENT.	3rd Sax, clarinet and vocals.
FRANK A. "PAT" DAVIS.	Tenor sax, clarinet and flute.
MEL JENSSEN.	Violin and leader.
BOBBY H. JONES.	1st Trumpet.
GRADY WATTS.	2nd Trumpet.
SONNY DUNHAM.	3rd Trumpet and trombone.
RUSSELL W. "BILLY" RAUCH.	1st Trombone.
WALTER G. "PEE WEE" HUNT.	2nd Trombone and vocals.
HOWARD N. "JOE HORSE" HALL.	Piano.
JACK BLANCHETTE.	Guitar.
STANLEY H. DENNIS.	Bass.
ANTHONY J. BRIGLIA.	Drums.

H. Gene Gifford, guitar, arranger and composer of "Rhythm Man,"

"Smoke Rings," "Blue Jazz," "White Jazz" and "Maniacs Ball," was an active member of the band until July of 1934. He has devoted his full time since to arranging for the unit, his place being filled by Jack Blanchette. Other arrangers for the Casa Loma Orchestra include Bill Challis, Bill Rauch and Sonny Dunham.

The vocal trio occasionally featured in their recordings comprises Pee Wee Hunt, Clarence Hutchenrider and Sonny Dunham. Various other instrumentalists to have served in this band include Raymond Eberle, saxes; Joe Hostetter, trumpet; Frank Martinez, Jr., trumpet; and Jack L. Richmond, vocals. An addition to the band was made in December of 1934 when Art Ralston, saxes, oboe and bassoon, was added.

PARLOPHONE. Under the title of the O.K. Rhythm Kings with the exception of "China Girl." The American Columbia record of "Casa Loma Stomp" is credited to Louis' Harlem Stompers.

Alexander's Ragtime Band. R982.

Casa Loma Stomp. R890.

China Girl. R1033.

Royal Garden Blues. R1072.

San Sue Strut. R934.

OKEH.

Put on Your Old Grey Bonnet. 41476.

H.M.V.

Casa Loma Stomp. B4969.

Goin', Goin', Gone. B4969.

Lazybones. B6382.

My Imaginary Sweetheart. B6382.

Sophisticated Lady. B4980.

Where Are You To-night? B6365.

VICTOR.

Black-eyed Susan Brown. 24254.

Dardanella. 24256.

Hey! Young Fella. 24222.

Night We Met. 24340.

Sittin' by the Fire. 24224.

DECCA. Under the title of The Blue Racketeers.

Business in "F." F3101.

Business in "Q." F3101.

Clarinet Marmalade. F3397.

High Society. F3434.

In the Shade of the Old Apple Tree. F3397.

BRUNSWICK.

Alexander's Ragtime Band. 1310.

Black Jazz. 1279.

Blue Jazz. 1365 and 01657.

Blue Prelude. 01560.  
 Buji. 01620.  
 Cotton. RL306.  
 Dallas Blues. 01833.  
 Dance of the Lame Duck. 01620.  
 Devil is Afraid of Music. RL310.  
 Do the New York. 1310.  
 Fare Thee Well Annabelle. RL259.  
 I Got Rhythm. 02074.  
 In the Still of the Night. 1311.  
 Indiana. 01755.  
 Jungle Fever. 01835.  
 Limehouse Blues. 01833.  
 Linger Awhile. 01866.  
 Lou'siana Lullaby. 01627.  
 Love and a Dime. RL306.  
 Maniac's Ball. 1279.  
 Mighty River. 1385.  
 Milenberg Joys. 01866.  
 Narcissus. 01984.  
 Nocturne. 01984.  
 Ol' Man River. 01755.  
 Put On Your Old Grey Bonnet. 1144.  
 Rhythm Man. 1451.  
 River's Takin' Care of Me. 01583.  
 Savage Serenade. 01671.  
 Smoke Rings. 1311.  
 Thanksgivin'. 1451.  
 That's How Rhythm was Born. 01598.  
 White Jazz. 1144 and 01657.  
 Washboard Blues. 110.  
 Wild-Goose Chase. 01560.

## AMERICAN BRUNSWICK.

Avalon. 7532.  
 China Girl. 7532.  
 Corrinne Corrina. 7427.  
 Don't Tell a Soul. 6358.  
 Evening. 6311.  
 Lady from St. Paul. 6486.  
 Lazy Day. 6311.  
 Mississippi Basin. 6618.  
 New Orleans. 6486.  
 Out of Space. 6922.  
 Panama. 7325.  
 San Sue Strut. 7427.  
 You Ain't Been Lovin' Right. 6937.

## AMERICAN DECCA.

Ain't It Just Too Bad. 375.  
 Chant of the Jungle. 463.  
 Chinatown, My Chinatown. 199.  
 Here Comes Cookie. 386.  
 Judy. 193.  
 Nagasaki. 200.  
 Stompin' Around. 286.  
 Who's Sorry Now? 379.  
 You Took Advantage of Me. 334.  
 You're a Builder Upper. 193.

MELOTONE. Under the title of the  
Louisiana Rhythmakers.

Casa Loma Stomp. M-12632.  
 Clarinet Marmalade. M-12494.

**Manolo Castro's Havana Yacht Club Orchestra.**—This orchestra, directed by Manolo Castro, is one of the few true rumba combinations whose recordings have been issued in this country. Their various instruments include bongo drums, made, respectively, from the skins of male and female goats; a quijade, the dried jawbone of a horse, which sets the tempo for the other instruments; and maracas, dried gourds filled with lead shot.

The principal arranger of the band is Pedro Guida, who was responsible for a most unusual result in their record of "St. Louis Blues."

## H.M.V.

Marta. B4896.  
 St. Louis Blues. B4896.

**The Charleston Chasers.**—The Charleston Chasers was the title of a house band for the American Columbia Company, and was divided into two groups, the first being under the direction of Red Nichols, and the second under the leadership of Benny Goodman.

Here they are dealt with only collectively, and great care should be taken in their segregation. Both groups were made up of leading American white instrumentalists of the period.

## COLLECTIVE.

JIMMY DORSEY.	Alto sax and clarinet.
FRED MORROW.	Alto sax.
PEE WEE RUSSELL.	Tenor sax.
BENNY GOODMAN.	Clarinet.
ADRIAN ROLLINI.	Bass sax.
RED NICHOLS.	Trumpet.
PHIL NAPOLEON.	Trumpet.
BOB ASHFORD.	Trumpet.
MIFF MOLE.	Trombone.
JACK TEAGARDEN.	Trombone and vocals.
GLENN MILLER.	Trombone.
ARTHUR SCHUTT.	Piano.
LENNIE HAYTON.	Piano.
EDDIE LANG.	Guitar.
DICK McDONOUGH.	Guitar.
JOE TARTO.	Bass.
STANLEY KING.	Drums.
BEN POLLACK.	Drums.
RED MCKENZIE.	Vocals.
LEE MORSE.	Vocals.

**COLUMBIA. 1927-1930.**

After You've Gone. 4453 and FB1108.  
 Ain't Misbehavin'. 5610.  
 Davenport Blues. 4453 and FB1108.  
 Delirium. 4562.  
 Feelin' No Pain. 4797.  
 Five Pennies. 4797.  
 I'm Coming, Virginia. 4561.  
 Imagination. 4877.  
 Loving You the Way I Do. CB205.  
 Moanin' Low. CB207.  
 Sing, You Sinners. CB95.  
 Someday Sweetheart. 4419.  
 Sugar-foot Strut. 4877.  
 Turn On the Heat. CB16.  
 Wabash Blues. 4419.  
 What Wouldn't I Do? CB16.  
 Whiteman Stomp. 4561.

**AMERICAN COLUMBIA.**

Cinderella Brown. 2133-D.  
 Farewell Blues. 1539-D.  
 Here Comes Emily Brown. 2219-D.  
 Mississippi Mud. 1335-D.  
 My Gal Sal. 1539-D.  
 My Melancholy Baby. 1335-D.  
 Red Hair and Freckles. 1925-D.  
 Walkin' My Baby Back Home.  
 Wasn't It Nice? 2219-D.  
 You're Lucky to Me. 2309-D.

BENNIE GOODMAN.	Alto sax and clarinet.
SID STONEBURN.	Alto sax and clarinet.
LARRY BINYON.	Tenor sax.
CHARLIE TEAGARDEN.	Trumpet.
RUBY WEINSTEIN.	Trumpet.
GLENN MILLER.	Trombone.
JACK TEAGARDEN.	Trombone and vocals.
ARTHUR SCHUTT.	Piano.
DICK McDONOUGH.	Guitar.
HARRY GOODMAN.	Bass.
GENE KRUPA.	Drums.

**PARLOPHONE. 1932-1933.**

Basin Street Blues. R1356.  
 Beale Street Blues. R1431.  
 \*Lovable and Sweet. R1522.

**The Charleston Serenaders.**—The Charleston Serenaders remain hidden in a cloak of mystery. The combination is thought to be a recording unit for the Columbia company and either British or French.

**COLUMBIA. 1927.**

How Could Red Hiding Hood? 4270.  
 Idolising. 4310.  
 I've Got the Girl. 4310.  
 Reaching for the Moon. 4271.

**CONTINENTAL COLUMBIA.**

Bananas Slide. 8959.  
 Czerebogor Blues. 14019.  
 Honolulu Blues. 14019.  
 Inch Allah. 8959.

**The Chicago Footwarmers.**—As a regular unit the Chicago Footwarmers were never in existence, being a house band used by the Okeh Company in America.

The recordings credited to this combination vary considerably, although Jimmy Bertrand, drums and washboard, and Jimmy Blythe, piano, are usually featured. The group comprised a number of Chicago coloured musicians, and also recorded many titles for Gennett and Champion.

It is interesting to note that "Goin' to Town" (Okeh 8675), credited to the Chicago Footwarmers, hides the identity of Duke Ellington and his Orchestra.

**OKEH. 1928-1930.**

Ballin' the Jack. 8533.  
 Brown Bottom Bess. 8613.  
 Brush Stomp. 8599.  
 Chicago Stomp Down. 8675.  
 Get 'Em Again, Blues. 8599.  
 Goin' to Town. 8675.  
 Grandma's Ball. 8533.  
 Lady Love. 8613.  
 My Baby. 8548.  
 My Girl. 8792.  
 Oriental Man. 8548.  
 Sweep 'Em Up. 8792.

**VOCALION. Piano solos by Jimmy Blythe.**

Alley Rat. 1181.  
 Sweet Papa. 1181.

**CHAMPION. 1935. Under the title of Blythe's Blue Boys.**

Some Do and Some Don't. 40062.  
 Brown Skin Mamma. 40023.  
 Endurance Stomp. 40025.  
 Oriental Man. 40023.  
 Pleasure Mad. 40025.  
 Tack It Down. 40062.

**The Chicago Loopers.**—According to information received from America, this combination was assembled for recording purposes by Frankie Trumbauer, saxophonist, and the late Bix Beiderbecke, trumpet.

The unit is said to have made three titles.

**PERFECT.**

Three Blind Mice.

\* Members of other combination with Phil Napoleon, trumpet; Miff Mole, trombone; Arthur Schutt, piano; Joe Tarto, bass; Stanley King, drums; and others.

**The Chicago Rhythm Kings.**—The combination of American white and coloured musicians known as the Chicago Rhythm Kings was assembled only for recording purposes. A few of their records have been issued under the title of Billy Banks' Orchestra.

HAPPY CAULDWELL.	Saxes and clarinet.
PEE WEE RUSSELL.	Clarinet and saxes.
HENRY ALLEN, JR.	Trumpet.
TOM DORSEY.	Trombone.
FRANK FROEBA.	Piano.
EDDIE CONDON.	Banjo.
JACK BLAND.	Guitar.
GEORGE FOSTER.	Bass.
ZUTIE SINGLETON.	Drums.
BILLY BANKS.	Vocals.

BRUNSWICK. 1934-1935.  
Someone Stole Gabriel's Horn. 01737.  
Who Stole the Lock? 01737.  
\*Yes, Suh! 02078.

MELOTONE. Under the title of The Rhythmakers.

\*Anything for You. M-12457.  
\*Mean Old Bed Bug Blues. M-12457.

PERFECT.

It's Gonna Be You. 15689.  
Shine On Your Shoes. 15689.  
\*Yellow Dog Blues.

RED MCKENZIE.	Leader and vocals.
MEZZ MEZZROW.	Saxes.
FRANK TESCHMAKER.	Clarinet.
MUGSY SPANIER.	Trumpet.
JOE SULLIVAN.	Piano.
EDDIE CONDON.	Banjo.
GENE KRUPA.	Drums.

BRUNSWICK. 1934.  
I've Found a New Baby. 01739.  
There'll Be Some Changes Made. 01739.

PARAMOUNT. Under the title of The Jungle Kings, with Jim Lannigan, bass, added.

Darktown Strutters Ball. 12654.  
Fairs Point Shuffle. 12654.

PARAMOUNT. Under the title of Charlie Pierce's Orchestra, with Charlie Pierce, trumpet; Jim Lannigan, bass.  
Bull Frog Blues. 12619.  
China Boy. 12619.  
Nobody's Sweetheart.

**Chickasaw Syncopaters.**—No details available concerning this American combination.

AMERICAN COLUMBIA.

Chickasaw Stomp. 14301-D.  
Memphis Rag. 14301-D.

**Herman Chitison.**—Herman Chitison, coloured American pianist, was born around 1900. It is said that he has never had a piano lesson.

For many years Chitison worked in Cleveland with Zach Whyte's band. Later he accompanied the comedian Stephen Fetchit on a vaudeville tour, and in New York recorded a whole series of titles with Clarence Williams for Columbia and Vocalion.

Chitison was seen in New York by Willy Lewis, who was on a trip from France. As a result Chitison returned to Paris with Lewis, whose band has its headquarters at the "Chez Florence." Chitison was with the combination that toured the Continent with Louis Armstrong in 1934.

AMERICAN VOCALION. Ivory Chitison and Banjo Ike.

My Four Reasons. 25011.  
Unlucky Blues. 25011.

BRUNSWICK. Piano solos. 1934-1935.

Bugle-call Rag. 01847.  
Harlem Rhythm Dance. 01960.  
Honeysuckle Rose. 01847.  
Swingin'. 01960.  
Trees. 02022.  
You're My Lover. 02022.

FRENCH BRUNSWICK. Piano solos.

Nagasaki. A-500440.  
Red Jill Rag. A-500451.  
St. Louis Blues. A-500451.  
Stormy Weather. A-500450.

**The Chocolate Dandies.**—The Chocolate Dandies never existed as a unit, the title being used for records made by various combinations and issued by Okeh, Parlophone and Brunswick.

The 1928 recordings issued by Okeh and Parlophone were made under the direction of Don Redman with a contingent from McKinney's Cotton Pickers. Later recordings were made under the direction of Benny Carter, while the Brunswick records were made by Chick Webb's Orchestra.

\* With Pee Wee Russell on tenor sax; Jimmy Lord on clarinet; and Thomas Waller on piano. "Yes, Suh!" is credited to Eddie Condon's Rhythmakers.

**PARLOPHONE.** 1928. A contingent from McKinney's Cotton Pickers, directed by Don Redman on alto sax.

Cherry. R365.

Four or Five Times. R365.

Star Dust. R558.

**OKEH.** 1928.

Birmingham Breakdown. 8668.

Paducah. 8627.

**PARLOPHONE.** 1929. Under the direction of Benny Carter, saxes and clarinet; with Don Redman, saxes; Rex Stewart, trumpet; Jay C. Higginbotham, trombone; and Thomas Waller, piano.

Six or Seven Times. R542.

That's How I Feel To-day. R542.

1931-1932.

**BENNY CARTER.** Alto sax, clarinet and vocals.

**COLEMAN HAWKINS.** Tenor sax.

**JIMMY HARRISON.** Trombone and vocals.

**CLARENCE HALLIDAY.** Guitar.

**HORACE HENDERSON.** Piano.

**JOHN KIRBY.** Bass.

and others.

**PARLOPHONE.**

Bugle-call Rag. R1645.

Cloudy Skies. R1273.

Dee Blues. R1138.

Good-bye, Blues. R882.

Got Another Sweetie Now. R963.

1933.

**BENNY CARTER.** Alto sax, clarinet and trumpet.

**LEON "CHOO" BERRY.** Tenor sax.

**MAX KAMINSKY.** Trumpet.

**FLOYD O'BRIEN.** Trombone.

**THEODORE WILSON.** Piano.

**LAWRENCE LUCIE.** Guitar.

**ERNEST HILL.** Bass.

**SIDNEY CATLETT.** Drums.

**PARLOPHONE.**

Blue Interlude. R1792.

I Never Knew. R1815.

\*Krazy Kapers. R1743.

Once Upon a Time. R1717.

**AMERICAN VOCALION.** 1935. Chick Webb's Orchestra.

Levee Low Down. 1646.

Loveless Love. 1610.

One More Time. 1610.

Straddle the Fence. 1646.

That's My Stuff. 1617.

When I Take My Sugar to Tea. 1617.

**Ciro's Club Coon Orchestra.**—This combination of seven coloured musicians came to this country from Paris about 1915, and was one of the first coloured bands to play in London. The unit played at Ciro's Club between 1915 and 1920, and the drummer was the famous Harry Pollard.

**COLUMBIA.** 1917-1919.

Chinese Blues. 699.

Poor Butterfly. 660.

St. Louis Blues. 699.

Walkin' the Dog. 648.

**Clarinet Joe and his Hot Footers.**—

Nothing has been discovered concerning the personnel and history of the one known recording of this group.

The combination comprises clarinet, piano and drums, and it is suggested that three British musicians are cloaked by the pseudonym, Clarinet Joe and his Hot Footers.

**REGAL.**

What Kinda Man is You? G8539.

**Garnet Clark's Hot Club Four.**—

Garnet Clark is a coloured piano player in France, where he is well known in Paris. He recorded with Alex Hill some few years ago in America.

Clark's Hot Club Four is a recording unit formed by the French H.M.V. Company.

**GARNET CLARK.**

Piano.

**BILL COLEMAN.**

Trumpet.

**GEORGE JOHNSON.**

Clarinet.

**DJANGO REINHARDT.**

Guitar.

**JUNE COLE.**

Bass.

**FRENCH H.M.V.** 1936.

†I Got Rhythm. K7645.

Object of My Affection. K7618.

Rosetta. K7618.

Star Dust. K7645.

**Sonny Clay's Plantation Orchestra.**—

In 1930 and 1931, "Oriole" records were pressed and issued for sale by Levy's, the well-known gramophone specialists. A number of American combinations appeared on these discs, and Sonny Clay's Plantation Orchestra was included in a representative selection of coloured orchestras of the period.

**ORIOLE.**

Chicago Breakdown. 1000.

Plantation Blues. 1000.

\* Milton Mesirow on drums.

† Piano solo by Garnet Clark.

**Club Royal Orchestra.**—Clyde Doerr organised this combination for the Club Royal, New York, in 1921. Doerr is a well-known saxophonist, with such compositions as "Saxanola" and "Valse Hilda" to his credit.

He studied the violin, as a youth, for eleven years and gained his B.M. degree at the age of nineteen. The saxophone interested him more than the violin, so he studied that instrument, and in 1918 obtained his first professional engagement at the old Techau Tavern in San Francisco. The following year he joined Art Hickman's Orchestra at the St. Francis Hotel. Later he went with Hickman to New York, where the latter's band appeared in the Ziegfeld Follies, and played at the Biltmore Hotel. In 1921 he organised his Club Royal Orchestra, which then went on tour and appeared in Chicago.

For the past eight years Clyde Doerr has devoted practically his full time to broadcasting with his saxophone octet over the N.B.C. network. In addition to his early recordings for Victor and H.M.V. with his Club Royal Orchestra, Clyde Doerr also made several saxophone solos, including "Saxanola" (H.M.V. B1776), issued in April of 1924.

H.M.V. 1922. The Club Royal Orchestra.  
Dapper Dan. B1317.  
Sheik of Araby. B1331.

**E. C. Cobb and his Corn-Eaters.**—This white American combination comprises four instrumentalists, piano, trumpet, saxophone doubling on clarinet, and drums doubling on xylophone.

"Transatlantic Stomp," one of their recordings, was composed by Junie C. Cobb.

VICTOR. February 1929.  
Barrell House Stomp. V-38023.  
Transatlantic Stomp. V-38023.

**Oliver Cobb's Rhythm Kings.**—An American coloured combination under the direction of Oliver Cobb, trumpet player.

AMERICAN BRUNSWICK.  
Duck's Yas Yas Yas. 7107.  
Hot Stuff. 7107.

**James Cole's Washboard Four.**—No details have been obtained concern-

ing this American combination. In all probability James Cole is the same as his saxophone namesake with Walter Barnes.

CHAMPION. 1935.  
Runnin' Wild. 40047.  
Sweet Lizzie. 40047.

**The Columbia Photo Players.**—As the title suggests, this combination was a house band for Columbia. The group recorded numerous titles, many more of which were issued in America than in this country.

The recordings of the Columbia Photo Players deserve a close study, owing to the fact that Tom Dorsey is featured on trombone in many of their discs, notably "Free and Easy," in which Eddie Walters is the vocalist.

COLUMBIA. 1930.  
Free and Easy. CB93.

AMERICAN COLUMBIA.  
Dance Away the Night. 1985-D.  
Dark Night. 2196-D.  
Dust. 2196-D.  
I Came to You. 1985-D.  
I'm in the Market for You. 2187-D.  
Leave it that Way. 2177-D.  
Mona. 2105-D.  
Take Everything But You. 2048-D.  
Whole Darned Thing's for You. 2177-D.

**The Columbians.**—This combination is said to be a house band of the Columbia Company. The Columbians made their appearance on records in the early 'twenties, and comprised a number of the leading British musicians of the period.

COLUMBIA. 1922.  
Dear Old Southland. 3154.  
Virginia Blues. 3117.  
Wabash Blues. 3091.

**The Comedy Harmonists.**—This quintet of vocalists are better known on the Continent than in Europe. They were assembled in Germany in the early part of 1928 by Harry Frommerman, a leading German comedian and vocalist. The combination comprises four Germans, a Pole and a Bulgarian.

Frommerman conceived the idea of getting together a vocal quintet, and advertised to this effect in a German newspaper. After considerable weed-

ing out from the hundreds of applications that poured in, a discovery was made in the person of Robert Bibert, the son of a famous opera-singer. The remaining members were recruited from the State Academy of Music in Berlin and from Erik Charell's Company.

Following some months of rehearsing, the quintet christened themselves the Comedy Harmonists, and appeared at an audition held by Erik Charell. The result was a contract to appear in the production "Casanova." They proved an immediate success, and have since appeared in variety, revue and cabaret in Berlin, Paris, Brussels, Amsterdam, Copenhagen and Vienna.

HARRY FROMMERMAN. Leader and tenor.

ARI LESCHNIKOFF. Tenor.

ERICH COLLIN. Tenor.

ROMAN CYCOWSKI. Baritone.

ROBERT BIBERT. Bass.

ERWIN BOOTZ. Piano and arranger.

#### H.M.V.

Creole Love Call. B8023.

Night and Day. B8023.

Tea for Two. B8274.

Whispering. B8274.

**Eddie Condon.**—Eddie Condon, white American banjoist, was born in Chicago, where he was discovered by the clarinet player and orchestra leader, Jimmy Noone.

Eddie was with Noone for some considerable time, and has recorded with such combinations as Billy Banks' Orchestra, the Chicago Rhythm Kings, McKenzie and Condon's Chicagoans, Fats Waller's Buddies, the Mound City Blue Blowers, Red McKenzie's Celestial Beings and the Harlem Hot Shots.

He is the composer of "Home Cooking," and during the years has had his own combinations, Eddie Condon's Footwarmers, Eddie's Hot Shots and Eddie Condon's Orchestra.

**EDDIE CONDON'S ORCHESTRA.** The Okeh pressings credit these to Eddie Condon's Footwarmers.

MILTON MESIROW. Clarinet.

JIMMY MCPARTLAND. Trumpet.

JACK TEAGARDEN. Trombone.

JOE SULLIVAN. Piano.

EDDIE CONDON. Banjo.

ART MILLER. Bass.

GENE KRUPA. Drums.

#### PARLOPHONE.

Makin' Friends. R2031.

#### OKEH.

I'm Sorry I Made You Cry. 41142.

**EDDIE'S HOT SHOTS.** A combination of four white and three coloured musicians, the latter being Charlie Davis, Happy Cauldwell and George Stafford.

MILTON MESIROW. Alto sax.

HAPPY CAULDWELL. Tenor sax.

CHARLIE DAVIS. Trumpet.

JACK TEAGARDEN. Trombone.

JOE SULLIVAN. Piano.

EDDIE CONDON. Banjo.

GEORGE STAFFORD. Drums.

#### H.M.V.

I'm Gonna Stomp Mr. Henry Lee.

B4987.

That's a Serious Thing. B4987.

#### EDDIE CONDON'S ORCHESTRA.

PEE WEE RUSSELL. Clarinet.

BUD FREEMAN. Tenor sax.

MAX KAMINSKY. Trumpet.

FLOYD O'BRIEN. Trombone.

ALEX HILL. Piano.

EDDIE CONDON. Banjo.

ARTHUR BERNSTEIN. Bass.

SIDNEY CATLETT. Drums.

#### BRUNSWICK.

\*Eel, The. 02006.

\*Home Cooking. 02005.

Madame Dynamite. 01690.

Tennessee Twilight. 01690.

**BRUNSWICK.** Under the title of Eddie Condon's Rhythmakers, with Pee Wee Russell, tenor sax; Jimmy Lord, clarinet; Henry Allen, Jr., trumpet; Tom Dorsey, trombone; Thomas Waller, piano; Eddie Condon, banjo; Jack Bland, guitar; George Foster, bass; and Zutie Singleton, drums.

Yes, Suh! 02078.

**ZeZ Confrey.**—ZeZ Confrey, American pianist and composer, was born in La Salle, Illinois, U.S.A., in 1895. Before he even received lessons he had taught himself how to play the piano. ZeZ wanted to be a concert pianist, so he went to the Chicago Music College.

In order to support himself while at College, he obtained the post of drummer in a theatre orchestra. In 1917, he was making rolls for player pianos, and in the evenings he entertained the American Expeditionary Force.

\* Joe Sullivan in place of Alex Hill.

Four years later he wrote his famous "Kitten on the Keys," which was issued only as an experiment. It sold hundred of thousands of copies. "Dizzy Fingers," "Tricks," "Nickel in the Slot" and various other syncopated piano pieces followed. In 1922, he had his own recording combination.

On February 12th, 1924, when Paul Whiteman gave his first concert at the Æolian Hall, New York, Zez was featured. He played a solo of his masterpiece, "Kitten on the Keys."

H.M.V. 1922-1928. Zez Confrey and his Orchestra.

All Muddled Up. B1554.  
Dizzy Fingers. B5354.  
Dumbell. B1589.  
I'm Going to Plant Myself in My Old Plantation Home. B1557.  
Kitten on the Keys. B1385 and B5354.  
Polly. B5403.  
Prudy. B5403.  
Struttin' at the Strutters Ball. B1408.  
True Blue Sam. B1554.  
Wet Yo' Thumb. B1694.

VICTOR. 1928.

Jack in the Box. 21845.  
Jumping Jack. 21845.

**Cook's Dreamland Orchestra.**—This is an obscure American combination under the direction of Charles L. Cook. It is thought that the unit is the same that recorded in America under the title of Doc Cook's Fourteen Doctors of Syncopation.

COLUMBIA. 1927. With Freddy Keppard, trumpet.

High Fever. 4338.

AMERICAN COLUMBIA. Doc Cook's Fourteen Doctors of Syncopation.

Alligator Crawl. 1298-D.  
Brainstorm. 1298-D.  
Hum and Strum. 1430-D.  
I Got Worry. 1430-D.  
Slue Foot. 1070-D.  
Willie the Weeper. 1070-D.

**Coon-Sanders Orchestra.**—In 1919, following the signing of the Armistice, two soldiers, the late Carlton A. Coon and Joe L. Sanders, met in a music shop in Chicago. They decided to organise a dance band, and so Coon-Sanders' Original Night-hawk Orchestra came into existence.

The partnership continued for thirteen years, until C. A. Coon died on

May 5th, 1932. During this period the band played practically all the time at the Hotel Sherman in Chicago.

Both Coon and Sanders composed a number of hits, the former "High Fever," "Sittin' Around," "Brainstorm," "There's No One Just Like You" and "Got a Great Big Date," and the latter being the composer of "Hi-Diddle-Diddle," "Beloved" and "Somebody from Home."

JOE SANDERS.	Piano and vocals.
HAROLD THIELL.	Saxes and clarinet.
JOHN THIELL.	Saxes and clarinet.
FLOYD ESTEP.	Saxes and clarinet.
JOE RICHOLSON.	Trumpet.
BOB POPE.	Trumpet.
REX DOWNING.	Trombone.
LOP JARMAN.	Mellophone.
RUSS STOUT.	Guitar.
EDDIE EDWARDS.	Bass.
BILL PALEY.	Drums.
CARLTON COON.	Drums and vocals.

H.M.V.

Brainstorm. B5289.  
Deep Henderson. B5121.  
Flippity Flop. B5752.  
Got a Great Big Date. B5752.  
Here Comes My Ball and Chain. B5653.  
I Ain't Got Nobody. B5383.  
I'm Gonna Charleston. B2122.  
Oh! You Have No Idea. B5553.  
Ready for the River. B5561.  
Sitting Around. B5091.  
Stay Out of the South. B5752.

VICTOR.

After You've Gone. 22342.  
Bless You! Sister. 21895.  
Darktown Strutters' Ball. 22342.  
Hallucinations. 21397.  
High Fever. 20461.  
Little Orphan Annie. 21895.  
Loudier and Funnier. V-38083.  
Night-hawk Blues. 19316.  
Red-hot Mamma. 19316.  
Rhythm King. 21891.  
Roodles. 20785.  
Sluefoot. 21305.  
Smiling Skies. V-38083.  
Tennessee Lazy. 21939.  
Wail. 21305.

VICTOR. Piano solos by Joe Sanders.

Intangibility. 24033.  
Southology. 24033.

*Note.*—Following the death of C. A. Coon the band was re-organised by Joe Sanders, and has since been playing at the Blackhawk Café in Chicago.

AMERICAN DECCA. 1936. Joe Sander's Orchestra, an entirely new combination. Weary. 658.

**Cornell's Orchestra.**—This recording combination was gathered together by Okeh, and placed under the direction of Jack Cornell, pianist and accordion player, for one session.

The same instrumentalists are featured in some of the recordings credited to the New York Syncopaters. Jack Cornell has recorded two piano duets with Arthur Schutt. He appeared also in some of the records made by Mills' Hotsy Totsy Gang, and Ray Miller.

JACK CORNELL.	Accordion.
JIMMY DORSEY.	Alto sax and clarinet.
ADRIAN ROLLINI.	Bass sax.
TOM DORSEY.	Trombone.
LENNIE HAYTON.	Piano.

PARLOPHONE.

Collegiate Love. R758.

OKEH.

Accordion Joe. 41386.

I Was Made to Love You. 41395.

BRUNSWICK. Piano duets with Arthur Schutt.

Canadian Capers. 1134.

Flapperette. 1134.

**Billy Cotton.**—Billy Cotton, British orchestra leader, was born in Westminster, London, in 1899. At the age of fourteen he was a drummer-boy in the Army. Three years later he was leading his own band in the Royal Flying Corps, in which he served during the War.

In 1921, Billy Cotton had his own band at the Ealing Palais de Danse. Another three years passed, and then he went to the Wembley Exhibition, after which he played drums with Jack Howard's Band at the Olympia Ballroom. Again he organised his own combination, and played at the Regent, Brighton.

Appearances followed in Southport and Liverpool, until he was engaged by General Theatres to play at the Astoria, Charing Cross Road, in 1928, where most of his present instrumentalists joined him. Then the band went to the Locarno, Streatham, and to Ciro's, both in Paris and in London.

More recently, Billy Cotton has transferred his activities to stage appearances with successive tours throughout this country.

1927. BILLY COTTON'S LONDON SAVANNAH BAND.

BILLY COTTON.	Leader.
DAVE ROBERTS.	Saxes and clarinet.
R. COULBERTSON.	Saxes and clarinet.
V. BOULCOTT.	Saxes and clarinet.
SIDNEY BUCKMAN.	1st Trumpet.
TOMMY BIRCH.	2nd Trumpet.
JOE FERRIE.	Trombone and trumpet.
SID LIPTON.	Violin and saxes.
CLEM BERNARD.	Piano and accordion.
C. GAIDA.	Banjo and guitar.
JIM BROAD.	Bass.
DONALD WHITELAW.	Drums.

METROPOLE.

Dusky Stevedore.

From Monday On. 1108.

I Can't Give You Anything But Love.

1121.

Ida, Sweet as Apple Cider. 1122.

I'm a Broken-hearted Blackbird. 1045.

1931-1935. BILLY COTTON'S BAND.

BILLY COTTON.	Leader.
FRANK KENYON.	1st Alto sax and clarinet.
MICK BURBERRY.	2nd Alto sax and clarinet.
FRANK BARNES.	Tenor sax and arranger.
HAROLD CHIPPENDALL.	Baritone sax and vocals.
TEDDY FOSTER.	1st Trumpet and vocals.
EDDIE FEARN.	2nd Trumpet.
TED DESMOND.	3rd Trumpet.
TOMMY WOOD.	1st Trombone.
ELLIS JACKSON.	2nd Trombone.
PHIL PHILLIPS.	Violin.
LAURIE JOHNSON.	Banjo.
CLEM BERNARD.	Piano and arranger.
LES CASEY.	Guitar.
JOE WHITE.	Bass.
ARTHUR BAKER.	Drums.
ALAN BREEZE.	Vocals.

Other leading instrumentalists to have served with the band include Nat and Bruts Gonella, and Joe Gibson. Harold Chippendall was succeeded by Harry Hunter in October, 1935. Jack Doyle succeeded Teddy Foster in March, 1936.

## COLUMBIA. 1931.

Makin' Wicky Wacky. CB223.  
 Memories of You. CB206.  
 Is that Religion? CB223.  
 You're Lucky To Me. CB206.

## REGAL. 1932-1933.

Bessie Couldn't Help It. MR221.  
 Minnie the Moocher. MR492.  
 New Tiger Rag. MR221.  
 Nobody's Sweetheart. MR450.  
 Sleepytime Down South. MR450.

## REGAL-ZONOPHONE. 1933-1935.

\*After You've Gone. MR2028.  
 Alexander's Ragtime Band. MR1062.  
 Avalon. MR1035.  
 Black-and-Tan Fantasy. MR1037.  
 Bugle-call Rag. MR958.  
 Cotton. MR1868.  
 Dardanella. MR1126.  
 Dinah. MR1946.  
 Dixieland Band. MR1765.  
 \*Doin' the New Low Down. MR2028.  
 Georgia. MR622.  
 How'm I Doin'? MR673.  
 Hustlin' and Bustlin' for Baby. MR893.  
 I Can't Dance, I Got Ants. MR1564.  
 I Heard. MR653.  
 I'll Never Say Never Again. MR1812.  
 I'll Take the South. MR1765.  
 I'm Gonna Wash My Hands. MR1598.  
 I'm Just Wild about Harry. MR768.  
 I've Got a Note. MR1719.  
 Louisiana Fairy-tale. MR1810.  
 Man from Harlem. MR1501.  
 Margie. MR1061.  
 Mood Indigo. MR996.  
 Music Goes 'Round and Around.  
 MR1982.  
 New Jig Rhythm. MR1688.  
 Old Man of the Mountain. MR680.  
 Rhythm Mad. MR1668.  
 St. Louis Blues. MR1413.  
 Savage Serenade. MR1189.  
 Shuffle Off to Buffalo. MR918.  
 Skirts. MR866.  
 Some of These Days. MR1946.  
 Somebody Stole My Gal. MR958.  
 Sophisticated Lady. MR1035.  
 Super Tiger Rag. MR866.  
 Swing. MR2043.  
 Temptation Rag. MR1688.  
 Third Tiger. MR1413.  
 Truckin'. MR1868.  
 What Harlem Is To Me. MR1840.  
 You Rascal, You. MR541.

The Cotton Pickers.—The early recordings of the Cotton Pickers were made by a combination gathered together by Phil Napoleon. Later recordings were made by a unit formed by Frankie Trumbauer during the

period when he was a member of Jean Goldkette's Orchestra. The Cotton Pickers also recorded under the title of the Tennessee Tooters.

## COLLECTIVE ONLY.

FRANKIE TRUMBAUER.	Saxes.
JIMMY DORSEY.	Saxes and
	clarinet.
CHUCK MILLER.	Saxes and
	clarinet.
PHIL NAPOLEON.	Trumpet.
RED NICHOLS.	Trumpet.
MICKEY BLOOM.	Trumpet and
	mellophone.
TOM DORSEY.	Trombone.
MIFF MOLE.	Trombone.
RUBE BLOOM.	Piano.
FRANK SIGNORELLI.	Piano.
CHAUNCEY MOORE-	
HOUSE.	Drums.
STANLEY KING.	Drums.
LIBBY HOLMAN.	Vocals.
DICK ROBERTSON.	Vocals.
SCRAPPY LAMBERT.	Vocals.

## BRUNSWICK.

Blue Rose. 2532.  
 Carolina Stomp. 2981.  
 Do Yo' Dooty, Daddy. 2532.  
 Fallin' Down. 3001.  
 Great White Way Blues. 2380.  
 If You Hadn't Gone Away. 2937.  
 Jacksonville Gal. 2818.  
 Kansas City Kitty. 5037.  
 Milenberg Joys. 2937.  
 Mishawaka Blues. 2818.  
 Rampart Street Blues. 2380 and 5037.  
 Stomp Off, Let's Go. 2981.  
 Way Down Yonder in New Orleans.  
 2404.  
 What Did I Tell Ya? 3001.

## AMERICAN BRUNSWICK.

Back o' Town Blues. 2486.  
 Copenhagen.  
 Down-and-Out Blues. 2879.  
 Down by the River. 2461.  
 Duck's Quack. 2470.  
 Got to Cool My Doggies Now. 2338.  
 He May Be Your Man. 2380.  
 He's a Good Man to Have Around.  
 4447.  
 Hot Lips. 2292.  
 I Never Miss the Sunshine. 2418.  
 I Wish I Could Shimmy. 2338.  
 Jintown Blues. 2766.  
 Just Hot. 2507.  
 Loose Feet. 2387.  
 Mama Goes Where Papa Goes. 2490.  
 Moanin' Low. 4446.  
 My Sweetie Went Away. 2470.  
 No Parking. 4440.  
 Prince of Wails. 2766.

\* Under the title of Billy Cotton and his Cotton Pickers.

Runnin' Wild. 2387.  
 St. Louis Gal. 4440.  
 Shoo Shoo Boogie Boo. 4447.  
 Shufflin' Mouse. 2507.  
 Snakes Hips. 2418.  
 State Street Blues. 2292.  
 Sugar is Back in Town. 4404.  
 Suite 16.  
 Sweet Ida Joy. 4404.  
 Those Panama Mamas. 2879.  
 Tiger Rag.  
 Walk Jenny Walk. 2490.  
 Where Will the Sun Shine. 2461.  
 You Tell Her I Stutter. 2404.

AMERICAN VOCALION. Under the title  
 of the Tennessee Tooters.

Everybody Loves My Baby. 14985.  
 Hot Hot Hottentot. 14967.  
 How Come You Do Me? 14967.  
 I Ain't Got Nobody. 14952.  
 Jacksonville Gal. 14985.  
 Red-hot Henry Brown. 15004.  
 Those Panama Mamas. 15004.

**Rosetta Crawford.**—Here is some  
 obscure American vocalist concerning  
 whom various inquiries have resulted  
 in a complete blank.

PARLOPHONE. Vocals.

Down on the Levee Blues. E5234.  
 Lonesome Woman Blues. E5234.

**Wilton Crawley.**—Wilton Crawley,  
 coloured American clarinet player  
 and vocalist, is said to have invented  
 his own language and to play best when  
 standing on his head.

He has made numerous recordings in  
 America, and is usually accompanied by  
 Lonnie Johnson, on guitar. More  
 recently he recorded two titles with the  
 Washboard Rhythm Kings.

OKEH. Clarinet solos, some with vocals  
 also by Wilton Crawley.

Ceechie River Blues. 8492.  
 Crawley Blues. 8479.  
 Crawley Clarinet Moan. 8539.  
 I'm Forever Changing Sweethearts.  
 8589.  
 Irony Daddy Blues. 8479.  
 Love Will Drive Me Crazy. 8539.  
 My Perfect Thrill. 8718.  
 Shadow of the Blues. 8619.  
 She's Forty With Me. 8492.  
 Tal Tillie's Too Tight. 8619.  
 Wishing. 8718.

VICTOR. Wilton Crawley's Orchestra.

Keep Your Business to Yourself.  
 V-38116.  
 She's Driving Me Wild. V-38094.  
 She's Got What I Need. V-38116.  
 Snake Hip Dance. V-38094.

VICTOR. With the Washboard Rhythm  
 Kings.

I'm Her Papa. 23344.  
 New Crawley Blues. 23344.

PARLOPHONE.

Old Broke Up Shoes. R2163.

**Charles Creath's Jazz-o-Maniacs.**—

Little is known of this coloured  
 American combination except for the  
 fact that the unit dates back to the  
 early 'twenties, and at that time Eugene  
 P. Sedic, tenor saxophone player,  
 was a member of the group.

OKEH.

Butter-finger Blues. 8477.  
 Crazy Quilt. 8477.

**Bing Crosby.**—Harry Lillis Crosby  
 was born in Tacoma, Washington,  
 U.S.A., on May 2nd, 1904. He re-  
 ceived his nickname "Bing" while at  
 school in Spokane.

His father's idea was that he should  
 become a lawyer, so he was sent to  
 Gonzaga College to begin his studies.  
 Bing sang with the college glee club,  
 the members of which also included  
 one Al Rinker. The two put their  
 heads together and organised a seven-  
 piece dance orchestra, The Musical-  
 aders. Bing played the drums and  
 sang duets with Rinker. They became  
 a great success at college dances.

A local theatre manager heard the  
 band, liked it and booked the combina-  
 tion for his vaudeville house. After  
 that they toured the Pacific coast in  
 vaudeville and wound up in Los  
 Angeles in 1927. While Bing and Al  
 were playing there at the Metropolitan  
 Theatre, Paul Whiteman and his  
 Orchestra were filling an engagement  
 at the Million Dollar Theatre. "The  
 King of Jazz" dropped in to watch a  
 matinee at the Metropolitan and liked  
 the work of the two young vocalists.  
 He signed them to a contract.

Crosby and Rinker went East with  
 Whiteman. Shortly after a third mem-  
 ber, Harry Barris, was added to make a  
 trio, and this was the beginning of Paul  
 Whiteman's Rhythm Boys, who became  
 a world-famous vocal trio.

Bing remained with the band for  
 three years, until 1930, when after  
 appearing in the film, "The King of  
 Jazz," he left Whiteman and started to  
 make a name for himself as a soloist at  
 the Cocoanut Grove in Los Angeles.

Appearances in films and recording activities followed. He divided his time between broadcasting twice nightly, appearing five times daily on the stage of the Paramount Theatre, New York, making records and making pictures. During 1930 and 1931 he was accompanied by the late Eddie Lang, the guitarist. They appeared together in the film "The Big Broadcast."

Crosby is part composer of "From Monday On," "Blue of the Night" and "I Would If I Could, But I Can't." In addition to his solo records he has recorded with the Mills Brothers, and with the orchestras of Duke Ellington, Don Redman, Isham Jones, Guy Lombardo, Jimmie Grier, Lennie Hayton and Gus Arnheim. His films include "The Big Broadcast," "College Humor," "Too Much Harmony," "We're Not Dressing," "She Loves Me Not" and "Mississippi." He has also appeared in numerous short films, one credited and devoted to his signature tune, "Where the Blue of the Night."

His wife is Dixie Lee, the screen actress. They have three children. Bing has numerous brothers, Everett Crosby, who manages the Select Music Company, Harry Crosby, who recently turned composer and wrote "Plain Old Me," and Bob Crosby, vocalist, and orchestra leader.

H.M.V.

Wrap Your Troubles in Dreams. B3936.

VICTOR.

Just a Gigolo. 22701.

AMERICAN COLUMBIA.

Baby, Oh Where Can You Be? 1851-D.

Can't We Be Friends? 2001-D.

Gay Love. 2001-D.

I Kiss Your Hand, Madame. 1851-D.

My Kinda Love. 1773-D.

Till We Meet. 1773-D.

BRUNSWICK.

Adeste Fidelis. 02054.

After Sundown. 01667.

At Your Command. 1182.

Beautiful Girl. 01667.

Black Moonlight. 01596.

Blue Prelude. 01577.

Boots and Saddle. 02100.

Brother, Can You Spare a Dime? 1434.

Cabin in the Cotton. 1326.

Can't We Talk It Over. 1271.

Dancing in the Dark. 1256.

Day You Came Along. 01597.

Did You Ever See a Dream Walking?  
01700.

\*Dinah. 1271 and 1424.

Down by the River. 01994.

Down the Old Ox Road. 01563.

Faded Summer Love. 1240.

From the Top of Your Head. 02082.

Gems from George White's Scandals.  
105.

Ghost of a Chance With You. 1423.

Give Me a Heart to Sing To. 01879.

Goodnight, Lovely Little Lady. 01768.

Goodnight, Sweetheart. 1240.

Happy-Go-Lucky You. 1326.

Here Lies Love. 1380.

Home on the Range. 01608.

How Deep is the Ocean? 1421.

How Long Will It Last? 1297.

I Apologise. 1219.

I Found a Million-dollar Baby. 1197.

I Guess It Had To Be That Way.  
01597.

I Love You Truly. 01885.

I Wish I Were Aladdin. 02082.

I Wished on the Moon. 02070.

I Would If I Could, But I Can't. 01649.

If You Should Ever Need Me. 1166.

I'll Follow You. 1421.

I'm Hummin', I'm Whistlin', I'm

Singin'. 01849.

I'm Playing With Fire. 1444.

I'm Sorry, Dear. 1270.

I'm Thru With Love. 1197.

It's Easy to Remember. 01993.

It's Within Your Power. 1466.

I've Got the World on a String. 01531.

I've Got to Pass Your House. 01577.

I've Got to Sing a Torch Song. 01563.

June in January. 01951.

Just an Echo in the Valley. 1423.

Just Awearying For You. 01885.

Just One More Chance. 1155.

Last Round-Up. 01608.

†Lawd, You Made the Night Too Long.  
107.

Lazy Day. 01669.

Learn to Croon. 01562.

Let Me Call You Sweetheart. 01925  
and 01902.

Let's Put Out the Lights. 1404.

Let's Spend an Evening at Home.  
01700.

Let's Try Again. 1374.

Linger a Little Longer in the Twilight.  
1397.

Little Dutch Mill. 01735.

Love in Bloom. 01850.

Love is Just Around the Corner. 01952.

\* With the Mills Brothers.

† With the Boswell Sisters and Don Redman's Orchestra.

Love Me To-night. 1349.  
 Love Thy Neighbour. 01786.  
 Love, You Funny Thing. 1304.  
 Many Happy Returns. 1182.  
 May I? 01785.  
 Maybe I'm Wrong Again. 01952.  
 Moonburn. 02144.  
 Moonstruck. 01562.  
 My Heart and I. 02143.  
 \*My Honey's Lovin' Arms. 1469.  
 My Love. 01649.  
 My Woman. 1308.  
 Now That You're Gone. 1285.  
 On Treasure Island. 02100.  
 Once in a Blue Moon. 01768.  
 Our Big Love Scene. 01669.  
 Out of Nowhere. 1166.  
 Paradise. 1308.  
 Please. 1380.  
 Red Sails in the Sunset. 02101.  
 Ridin' Around in the Rain. 01786.  
 †St. Louis Blues. 116.  
 Sailor, Beware. 02143.  
 Shadow Waltz. 01557.  
 Shadows of Love. 01735.  
 Shadows on the Window. 1304.  
 She Reminds Me of You. 01785.  
 \*Shine. 1316 and 1424.  
 Silent Night. 02054.  
 Snuggled on Your Shoulder. 1285.  
 Some of These Days. 1469 and 02144.  
 Someday Sweetheart. 01992.  
 Someday We'll Meet Again. 1404.  
 Someone Stole Gabriel's Horn. 1498.  
 Soon. 01994.  
 Stardust. 1252 and 02101.  
 Starlight. 1297.  
 Stay on the Right Side. 1498.  
 Straight from the Shoulder. 01850.  
 Street of Dreams. 1466.  
 Swanee River. 01993.  
 Sweet and Lovely. 1219.  
 Sweet Georgia Brown. 1316.  
 Sweetheart Waltz. 01874.  
 Takes Two to Make a Bargain. 02070.  
 Temptation. 01668.  
 Thanks. 01596.  
 There's a Cabin in the Pines. 01557.  
 Too Late. 1270.  
 Try a Little Tenderness. 1444.  
 Two Cigarettes in the Dark. 01874.  
 Two for To-night. 02083.  
 Very Thought of You. 01925.  
 Waltzing in a Dream. 1374.  
 We'll Make Hay While the Sun Shines. 01668.  
 We're a Couple of Soldiers. 1397.  
 Were You Sincere? 1155.  
 What Do I Care, It's Home. 01503.  
 Where the Blue of the Night. 1256 and 01849.  
 With Every Breath I Take. 01951.  
 With Summer Coming On. 1349.  
 Without a Word of Warning. 02083.

\* With the Mills Brothers.

You're Beautiful To-night, My Dear. 1480.  
 You're Getting to be a Habit With Me. 1480.  
 You're Still in My Heart. 1434.  
 You've Got Me Crying Again. 01503.

#### AMERICAN BRUNSWICK.

Young and Healthy. 6472.

**Bob Crosby.**—Bob Crosby, a younger brother of Bing Crosby, first came into prominence in America with his vocals with Anson Weeks' Orchestra in 1933.

After singing with the Basin Street Boys and with the Dorsey Brothers' Orchestra, he came into his own as a soloist in 1935. Later in the year he formed his own orchestra.

In addition to his own recordings and those made with the above-mentioned bands and singers, Bob appeared in Victor Young's recordings of "You're the Top" (Decca M462) and "Way Back When" (Decca M464).

BRUNSWICK. With the Basin Street Boys.

It's My Night to Howl. 01889.

DECCA. 1935.

Blue Moon. M460.

Clouds. M460.

Kiss Me Goodnight. M463.

Life is a Song. M463.

BOB CROSBY'S ORCHESTRA. 1935.

BOB CROSBY. Leader and vocals.

EDDIE MILLER. Saxes and clarinet.

MATTY MADLOCK. Saxes and clarinet.

GIL RODIN. Saxes and clarinet.

DEANE KINCAID. Saxes and clarinet.

YANK LAWSON. Trumpet.

PHIL HART. Trumpet.

JOE HARRIS. Trombone and vocals.

GIL BOWERS. Piano.

HILTON LAMARE. Guitar.

EDDIE BERGMAN. Violin.

BOB HAGGART. Bass.

RAY BEAUDUC. Drums.

FRANK TENNILLE. Vocals.

*Notes.*—Joe Harris was later succeeded by Artie Foster and Phil Hart by Joe Barone. Sid Stoneburn, clarinet, joined the unit in February, 1936.

BRUNSWICK. 1935.

Dixieland Band. 02041.

In a Little Gypsy Tea Room. 02041.

DECCA. 1935-1936.

And Then Some. F5768.

Beale-Street Blues. F5896.

Eeny Meeny Miney Mo. F5870.

† With Duke Ellington's Orchestra.

Everything's Been Done Before.

F5672.

Here's to Romance. F5870.

I'm in the Mood for Love. F5672.

I'm Sittin' High. F5820.

Little Bit Independent. F5837.

No Other One. F5896.

One Night in Monte Carlo. F5837.

Thanks a Million. F5820.

Two Together. F5768.

AMERICAN DECCA. 1935-1936.

At Your Service, Madame. 614.

East of the Sun. 502.

Flowers for Madame. 478.

I Found a Dream. 615.

On Treasure Island. 614.

Roll Along, Prairie Moon. 544.

Tender is the Night. 544.

**Bernie Cummins.**—Bernard Joseph Cummins, American orchestra leader, was born in Akrow, Ohio.

"Bernie," as he became nicknamed, had decided to become a dancer, but a leg injury, sustained in a football game, was responsible for his interest in music. He began playing drums with a five-piece combination in Akrow. Later he went to Cincinnati, and in 1923 started his orchestra in a little club called the "Toadstool Inn." Since then he has played in Atlantic City, Philadelphia, Florida, New York and Chicago.

Bernie came into prominence in the late 'twenties with his combination that played in New York at such hotels as the New Yorker, Biltmore and Roosevelt. More recently his activities

have been in Chicago, at the Trianon and Aragon Ballrooms.

1934-1935.

BERNIE CUMMINS.

Director.

WALLY SMITH.

Saxes and clarinet.

PAUL BLAKELY.

Saxes and clarinet.

JAMES MCMULLER.

Saxes and clarinet.

PAUL ROBERTS.

1st Trumpet.

ERNIE MATHIAS.

2nd Trumpet and vocals.

BOB GEBHARDT.

Trombone.

PAUL MILLER.

Violin.

CARL RADLOCK.

Piano.

WALTER CUMMINS.

Banjo and vocals.

BILL DIEHL.

Bass.

BERNARD ROCKEN-

STEIN.

Drums.

DOROTHY CRANE.

Vocals.

GENNETT. 1923.

Home Folk Blues. 5395.

Ida, Sweet as Apple Cider. 5395.

St. Louis Blues. 5466.

When. 5466.

H.M.V. 1930.

Cooking Breakfast for the One I Love.

B5811.

Minnie the Mermaid. B5860.

BRUNSWICK.

My Melancholy Baby. 3763.

Out-o'-Town Gal. 3827.

Where the Cot-Cot-Cotton Grows.

3965.

AMERICAN COLUMBIA.

Alice from Dallas. 2874-D.

# D

## DAN—DUNBAR

**DAN and Harvey's Jazz Band.**—No details have been obtained concerning this early dance combination, that is thought to be of American origin.

COLUMBIA. 1920.

Allah's Holiday. 749.  
Hindustan. 737.  
Missouri. 738.  
Sirens. 749.  
Smiles. 737.  
Till the Clouds Roll By. 738.

**Putney Dandridge's Orchestra.**—Putney Dandridge, coloured American pianist and vocalist, came into prominence as the accompanist for Bill Robinson, the dancer.

For a short time during 1935 he was playing with Adrian's Tap-Room Gang in New York. Later he organised his own recording combination.

PUTNEY DANDRIDGE. Piano, celeste and vocals.

LEON "CHOO" BERRY. Tenor sax.  
ROY ELDRIDGE. Trumpet.  
HILTON LAMARE. Guitar.  
ARTHUR BERNSTEIN. Bass.  
WILLIAM BEESON. Drums.

VOCALION. 1935.

My Bluebird. 2935.  
You're a Heavenly Thing. 2935.

PUTNEY DANDRIDGE. Vocals.  
BUSTER BAILEY. Alto sax and clarinet.

BEN WEBSTER. Tenor sax.  
HENRY ALLEN, JR. Trumpet.  
THEODORE WILSON. Piano.  
LAWRENCE LUCIE. Guitar.  
JOHN KIRBY. Bass.  
WALTER JOHNSON. Drums.

VOCALION. 1935.

Chasing Shadows. 2982.  
Cheek to Cheek. 3006.  
Double Trouble. 3082.  
Eeny Meeny Miney Mo. 3083.  
I'm in the Mood for Love. 3007.  
I'm on a See-Saw. 3082.  
Isn't this a Lovely Day? 3006.  
Nagasaki. 3024.  
Santa Claus Came in the Spring. 3083.  
Shine. 3024.  
That's What You Think. 3007.  
When I Grow Too Old to Dream. 2982.

VOCALION. 1936. Recordings made with entirely new group.

Little Bit Independent. 3122.  
No Other One. 3122.  
You Hit the Spot. 3123.  
You Took My Breath Away. 3123.

**Joe Daniels' Hot Shots.**—Joe Daniels, British drummer, has come into prominence with Harry Roy's Orchestra, with which he has been playing for a number of years. His brother, Len Daniels, is the leader of Harry Roy's Lyricals, now at the Kursaal, Southend-on-Sea.

In the latter part of 1935 a recording unit was formed by Parlophone in order to assist Joe Daniels in special recordings featuring drums.

FREDDY GARDNER. Alto sax and clarinet.

MAX GOLDBERG. Trumpet.  
MONIA LITTER. Piano.  
ARCHIE SLAVIN. Guitar.  
TINY WINTERS. Bass.  
JOE DANIELS. Drums.

PARLOPHONE. 1935.

\*Chinatown, My Chinatown. F322.

†Dinah. F405.

†I Aint Got Nobody. F405.

\*In the Shade of the Old Apple Tree. F322.

St. Louis Blues. F211.

Sweet Sue, Just You. F211.

\* With Teddy Jepson, trumpet; Frank Johnson, saxes and clarinet; Albert Harris, guitar; Dick Escott, bass; and Leslie Clare, piano.

† With Harry Hayes, alto sax and clarinet; Max Goldberg, trumpet; Cecil Norman, piano; Joe Young, guitar; and George Senior, bass.

**Danish Swing Music.**—In January 1936 the Danish H.M.V. Company collected together two groups of leading Danish musicians in Copenhagen for recording work. One unit was directed by Bernhard Christensen.

SVEND ASMUSSEN.	Violin.
KAI EWANS.	Clarinet.
OLUF CARLSEN.	Trumpet.
HANS ULRICK NEUMANN.	Guitar.
NIELS FOSS.	Bass.
ERIK KRAGH.	Drums.

H.M.V. 1936.

My Blue Heaven. X4570.

Tiger Rag. X4570.

H.M.V. 1936. A group directed by Bernhard Christensen.

Den Grimme Ellington. X4547.

**Charlie Davenport.**—Nothing known of this American pianist.

CHAMPION. 1935.

Atlanta Rag. 50033.

Chimes Blues. 50033.

**Johnnie Davis' Orchestra.**—This American combination of white instrumentalists came into being in late 1935, being gathered together for recording work with the American Decca Company by Johnnie Davis, Eddy Farley and Mike Reilly.

JOHNNIE DAVIS.	Trumpet.
STINKEY DAVIS.	Trombone.
ARTIE MCFARLAND.	Tenor sax.
FRANK FROEBA.	Piano.
CHARLIE BARBER.	Bass.
VIC ANGLE.	Drums.

and members of the Reilly-Farley "Onyx" Club Boys.

AMERICAN DECCA.

Cotton. 573.

Everything is Okey Dokey. 583.

I Feel a Song Comin' On. 583.

Truckin'. 573.

**Lew Davis.**—Lew Davis, British trombonist, was born in London on August 4th, 1903. When he was sixteen he studied the trombone, and for a time did "gig" work in and around the metropolis. A tour of Norway followed, and then, on his return to London, he played for ten months at the Hammer-smith Palais de Danse.

After a trip to Paris, he joined Jack Hylton's Orchestra, with which he remained for seven years. Short

periods followed at the Café de Paris, the Kit-Cat Club, and the Savoy Hotel. He then joined Lew Stone's Band, and in November of 1934 entered Bert Ambrose's band, with which he is still playing.

LEW DAVIS TROMBONE TRIO.

LEW DAVIS.	Trombone.
TED HEATH.	Trombone.
TONY THORPE.	Trombone.
BERT BARNES.	Piano.
SYD PHILLIPS.	Celeste.
JOE BRANNELLY.	Guitar.
DICK BALL.	Bass.
MAX BACON.	Drums.

DECCA. 1935.

Three of a Kind. F5804.

Three's Company. F5804.

PARLOPHONE. With Arthur Young, piano; George Elliott, guitar; Dick Ball, bass; and Max Bacon, drums.

I Never Knew. R2152.

Swing Me Sweetly. R2152.

**Meyer Davis.**—Meyer Davis, American orchestra leader and manager, was a court reporter for two Washington newspapers before he entered the musical world. At a press ball, more in fun than anything else, Meyer played violin and led the orchestra, with the result that his press friends gave him a "break."

On the strength of the write-ups about him, he organised his own combination, gave up his newspaper work, and went into the dance business in earnest.

To-day, after nineteen years, he is a multi-millionaire, and the owner of 125 bands playing in various clubs and hotels throughout the United States. He is one of the largest individual radio bookers in America, and the owner of the Club Paradise in Washington.

H.M.V. June 1925. Meyer Davis Le Paradis Band.

All Aboard for Heaven. B2039.

Let it Rain, Let it Pour. B2039.

**Dolly Dawn's Dawn Patrol.**—No details have been obtained concerning this American recording unit that is said to be a pseudonym used by George Hall's Orchestra.

REGAL-ZONOPHONE. 1935.

Just as Long. MR1901.

Quicker than You can Say. MR2027.

**BLUEBIRD. 1935-1936.**

Broken Record. B-6217.  
 Eeny Meeny Miney Mo. B-6216.  
 Georgia Rockin'-chair. B-6171.  
 I'm Gonna Clap My Hands. B-6268.  
 I'm Sitting High. B-6216.  
 Shine. B-6170.  
 Twenty-four Hours a Day. B-6170.  
 Wake Up and Sing. B-6268.  
 Yankee Doodle. B-6171.

**The Denza Dance Band.**—This title was given to various issues by Columbia between 1925 and 1927. Recordings, both by British and American combinations, were issued in this country under this title.

Most of the British recordings were made by contingents from the Savoy Orpheans and the Savoy Havana Band. The American recordings require careful segregation.

**Instrumentalists** to be heard in the American recordings include :—

FRANKIE TRUMBAUER.	Saxes.
FRANK DAVIS.	Saxes.
ADRIAN ROLLINI.	Bass sax.
RED NICHOLS.	Trumpet.
MIFF MOLE.	Trombone.
ARTHUR SCHUTT.	Piano.
EDDIE LANG.	Guitar.

**COLUMBIA. 1925-1927.** American recordings marked \*.

Flag that Train. 3715.

\*I Never Knew Who Loved You Best. 3933.

\*No Fooling. 4022.

Rhythm of the Day. 3958.

\*Sentimental Me. 3862.

\*Sitting on Top of the World. 3862.

\*Sleepy-time Gal. 3913.

\*Susie's Feller. 4206.

Sweet Georgia Brown. 3716.

\*To-morrow Morning. 4048.

Turkish Towel. 4178.

\*Ukelele Baby. 3730.

\*Ya Gotta Know How to Love. 4095.

\*Yes, Sir, that's My Baby. 3730.

**Depiane and Rossi.**—These two pianists hail from France, where they are popular in Paris.

**BRUNSWICK. October 1934.** Piano duets.

College Stomp. 01846.

Rhythm 'n Riffs. 01846.

**Harry Dial's Blueicians.**—Harry Dial, coloured American drummer, was born in Chicago, where for many years he played with Jabbo Smith, a leading Chicago trumpet-player.

His orchestra comprised a number of

Chicago musicians, including Jabbo on trumpet.

More recently Harry Dial has come into the limelight as the drummer with Fats Waller's Rhythm.

**VOCALION.**

Don't Give It Away. 1515.

Funny Fumble. 1515.

I Like what I Like. 1567.

It Must be Love. 1567.

Poison. 1594.

When My Baby Starts. 1594.

**Carroll Dickerson.**—Carroll Dickerson, coloured American violinist, orchestra leader and arranger, was the first leader of Mills' Blue Rhythm Band.

His own early orchestra accompanied many of Louis Armstrong's recordings for Okeh-Parlophone at the time when his band was playing at Connie's Inn for the revue, "Connie's Hot Chocolates."

1928.

CARROLL DICKERSON.	Leader and violin.
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LOUIS ARMSTRONG.	1st Trumpet.
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HOMER HOPSON.	2nd Trumpet.
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FRED ROBINSON.	Trombone.
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BERT CURRY.	Alto sax and clarinet.
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CRAWFORD WETHINGTON.	Alto sax and clarinet.
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JIMMY STRONG.	Tenor sax.
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JIMMIE PRINCE.	Piano.
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PECK CARR.	Banjo.
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PETER BRIGGS.	Bass.
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ZUTIE SINGLETON.	Drums.
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**BRUNSWICK. 1929.**

Black Maria. 3853.

Missouri Squabble. 3853.

**1935.**

CARROLL DICKERSON.	Leader.
SHEROD SMITH.	Alto sax and clarinet.

DELBRIGHT BRIGHT.	Alto sax and clarinet.
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LEON WASHINGTON.	Tenor sax.
GUY KELLY.	Trumpet.

CHARLES PIERCE.	Trumpet.
LEON SCOTT.	Trumpet.

AL WYNN.	Trombone.
PRESTON JACKSON.	Trombone.

ZINKY COHN.	Piano.
ARTHUR BASSETT.	Guitar.

HARRY GRAY.	Bass.
KENNETH PETERSON.	Drums.

**Dixie Demons.**—No details have been obtained concerning this American

Decca recording unit.

## AMERICAN DECCA. 1935-1936.

After You've Gone. 5141.  
 Ain't She Sweet. 5141.  
 Casey Jones. 5140.  
 From Monday On. 5148.  
 Me and My Shadow. 5148.  
 Old-fashioned Love. 5171.  
 Runnin' Wild. 5140.  
 Shine. 5171.  
 Sweet Sue, Just You. 5163.  
 Yes, Sir, that's My Baby. 5163.

**Dixie Plantation Orchestra.**—Several titles by this American combination were issued in the late 'twenties in this country by Levys on their own recordings. Little is known about the history of the group, that is thought to be a contingent of Bennie Kreuger's Orchestra. Bennie is featured in "I Had a Sweet Mama," and his style and tone of saxophone playing are easily recognised.

## LEVAPHONE.

Bogloosa Blues. A101.  
 I Had a Sweet Mama. A103.  
 Jambled Blues. A101.  
 Nay, Dearie, Nay. A102.  
 Three o'clock Blues. A102.

**The Dixie Rhythm Kings.**—This American combination of coloured musicians was under the direction of Omer Simeon, the clarinet player.

Simeon is now with Earl Hines. Formerly he was with King Oliver's Orchestra, and then with Erskine Tate's Orchestra. Recently he recorded with Paul Mares' Orchestra.

The Dixie Rhythm Kings were made up of various instrumentalists, including some of the members of Earl Hine's Orchestra. Earl Hines, himself, is featured in the recordings of this unit.

## AMERICAN BRUNSWICK.

Chant. 7115.  
 Congo Love-Song. 7115.  
 Easy Rider. 7127.  
 Story-book Ball. 7127.

AMERICAN BRUNSWICK. Clarinet solos by Omer Simeon accompanied by Earl Hines on piano.

Beau Koo Jack. 7109.  
 Smokehouse Blues. 7109.

**The Dixieland Jug Band.**—This combination of six coloured musicians is better known in America than in Europe. The band comprises three banjos, saxophone, violin and jug.

## H.M.V. 1927-1928.

Memphis Shake. B5249.  
 Skip-Skat-Doodle-Do. B5398.

## VICTOR.

Boodle Am Shake. 20480.  
 Carpet Alley. 20480.  
 Don't Give All the Lard. 20420.  
 Florida Blues. 20403.  
 Garden of Joy. 21126.  
 Hen Party Blues. 20649.  
 House Rent Rag. 20420.  
 If You Can't Make it Easy. 20770.  
 I Never Did Want You. 20854.  
 Louisville Stomp. 20854.  
 National Blues. 20954.  
 Only Mother Cares. 20854.  
 Southern Shout. 20954.  
 When I Stopped. 20770.  
 You'd Better Leave Me. 21126.

**Vance Dixon and his Pencils.**—

Recordings by this combination feature Vance Dixon, the saxophone and clarinet player, who, between 1929 and 1930, was with Erskine Tate's Orchestra in various parts of America.

In addition to his activities on reeds, Vance is the vocalist in nearly all his recordings.

## AMERICAN COLUMBIA.

Hot Peanuts. 14608-D.  
 Laughing Stomp. 14608-D.  
 Pete, the Dealer in Meat. 14673-D.  
 Who Stole the Lock? 14673-D.

**Johnny Dodds.**—Johnny Dodds, coloured American clarinet player, first came into prominence with King Oliver, with whom he played for a number of years in the earliest days of Jazz. He has one brother, Babe Dodds, who plays drums.

Johnny was with Louis Armstrong's Savoy Ballroom Hot Five and Hot Seven, and during the succeeding years he has recorded many clarinet solos, besides having his own recording combination and making a number of discs with Tiny Parham. He is the composer of "Indigo Stomp," among others, and more recently he has been playing with a coloured band in Lamb's Club, New York.

BRUNSWICK. Johnny Dodds' Black-Bottom Stompers, with Edward Ory, trombone; and "Natty" Domenic, trumpet.

After You've Gone. 3681.  
 Come On and Stomp. 3681.

AMERICAN BRUNSWICK (same combination).

Joe Turner Blues. 3997.  
When Erastus Plays. 3997.

VOCALION. With Louis Armstrong, trumpet.

Melancholy. 1128.

AMERICAN BRUNSWICK. Clarinet solos.

Clarinet Wobble. 3574.  
New St. Louis Blues. 3585.  
Oh, Lizzie. 3585.  
San. 3574.

VICTOR. Johnny Dodd's Orchestra; Washboard Band; Hot Six and Trio.

Blue Clarinet Stomp. 21554.  
Blue Piano Stomp. 21554.  
Blue Washboard Stomp. 21552.  
Bucktown Stomp. V-38004.  
Bull-fiddle Blues. 21552.  
Goober Dance. 23396.  
Heah Me Talkin'. V-38541.  
Indigo Stomp. 23396.  
My Little Isabel. V-38541.  
Pencil Papa. V-38038.  
Sweet Lorraine. V-38039.  
Weary City. V-38004.

OKEH. Vocals by Johnny Dodds, with guitar and yodeling accompaniment.

Frankie and Johnny. 45417.  
Railroad Boomer. 45417.

*Note.*—In many of the recordings of Johnny Dodds' various combinations, the trumpet player is Louis Armstrong, who had to disguise his playing in order not to break his various recording contracts.

**Eli Donde's Band.**—This Danish combination of four instrumentalists was organised in 1928 by Eli Donde, the Danish violinist, for the Adlon Club in Copenhagen. Since that date the quartet has remained intact, and has played at the Badhotel, Hornbaek; Hotel Borg, Reykjavik; Lorry, Copenhagen; Hotel Royal, Aarhus; and the Adlon Club.

On the Continent they are regarded as the Danish Joe Venuti Blue Four.

ELI DONDE.	Leader and violin.
HENRIK RONNENKAMP.	Saxes and clarinet.
ERIK CHRISTIANSEN.	Piano.
ERIK OLSSON.	Guitar and vocals.

COLUMBIA.

I en lille Have. DD222.

H.M.V. 1936. Accompanying Karen Lykkehus, vocalist.

Hva' er Meninge'n mon me'n Maud?  
X4547.

**Charles Dornberger.**—Charles Dornberger, American saxophone and clarinet player, was born in New York City. He received his start in the musical world when he joined Paul Whiteman's original orchestra.

Dornberger remained with Whiteman until 1922, when he organised his own combination. He soon gained recognition, and was engaged for Ziegfeld's Follies and George White's Scandals of 1922.

He is featured by the Columbia and Mutual Broadcasting Systems, and has played with his band at Riley's Lake House and the Jefferson Hotel, in St. Louis; the Arlington Hotel, Hot Springs; and at the Bear Club, Lake Placid. For the past three years his orchestra has been playing in Canada at the Mount Royal Hotel in Montreal.

"I Don't Want to Dream if I Can't Dream of You" was written by Charles Dornberger in conjunction with Perry Dring.

H.M.V. Charles Dornberger's Orchestra.

Campus Capers. B5770.  
Nobody's Sweetheart. B1920.  
Oh! Sister, Ain't that Hot? B1718.  
Tiger Rag. B5363.

**The Dorsey Brothers.**—The Dorsey brothers, Jimmy and Tommy, were born in Shenandoah, Pennsylvania, U.S.A. Jimmy was born in 1904 and Tommy in 1906.

As boys they both received a musical training. Jimmy studied the trumpet and appeared with his father's band before he was ten. In his spare time he learned how to play a saxophone and clarinet. Tommy learned to play a trumpet and trombone. Both of them, before they were out of their teens, had organised their own band for local functions and dances. Later they played in a combination called the Scranton Sirens, another member of which was the late Eddie Lang, guitarist.

Soon after, Tom left his brother and went to Detroit, where he joined the orchestra of Jean Goldkette. For a short time he played with the Cali-

fornia Ramblers and Ray Miller, after which he returned to Goldkette.

In 1924 the brothers came together again, and formed their own combination. They separated once more when Jimmy joined Joe Venuti and later Vincent Lopez. In the latter part of 1925, Jimmy joined Paul Whiteman, with whom he remained until 1928, when he joined Fred Rich. Two years later he came to Europe, and in France joined Ted Lewis, who was on tour. When Ted Lewis visited London in 1930, Jimmy Dorsey was with the combination. It was while he was in London that he recorded four titles for Decca with Spike Hughes.

After Jimmy's return to New York, the two brothers joined forces once more and again formed their own band.

The orchestras and soloists with which both the Dorsey Brothers have recorded include Paul Whiteman, Annette Hanshaw, Victor Young, Jack Teagarden, Napoleon's Emperors, Red Nichols, Original Memphis Five, Emmett Miller, Mills' Hotsy Totsy Gang, Californian Ramblers, Hoagy Carmichael, Cornell's Orchestra, Home Towners, Cotton Pickers, Ruth Etting, Eddie Lang's Orchestra and the Boswell Sisters.

Jimmy Dorsey, the composer of "Oodles of Noodles" and "Beebe," has recorded also with Miff Mole's Molers, Fred Rich, Venuti's Blue Four, Venuti and Lang's Blue Five, and All Star Orch. the Redheads, Frankie Trumbauer, Ted Lewis, Red McKenzie, Mound City Blue Blowers, Adrian's Ramblers, Arkansaw Travellers, Charleston Chasers, Vincent Lopez, the Goofus Five, the Goofus Washboards and the Picken Sisters.

Tommy Dorsey has recorded also with Rube Bloom's Bayou Boys, Chicago Rhythm Kings, Jean Goldkette, Ray Miller and Ferde Grofe's Orchestra.

The first combination assembled by the Dorsey Brothers for Okeh in 1928 comprised: Fred Farrar, Manny Klein, and Leo McConville, trumpets; Tom Dorsey, Glenn Miller, trombones; Jimmy Dorsey, Arnold Brilhart and Jim Crossan, saxes and clarinets; Arthur Schutt, piano; Eddie Lang, guitar; Joe Venuti, violin; and Stanley King, drums.

After a few recording sessions the personnel changed.

CHARLIE MARGULIS.	Trumpet.
RONALD GARCIA.	Trumpet.
BILL MOORE.	Trumpet.
TOM DORSEY.	Trombone.
GLENN MILLER.	Trombone and arranger.
JIMMY DORSEY.	Saxes and clari- net.
ARNOLD BRILHART.	Saxes and clari- net.
BUD FREEMAN.	Saxes and clari- net.
ARTHUR SCHUTT.	Piano.
EDDIE LANG.	Guitar.
HANK STERN.	Bass.
STANLEY KING.	Drums.

Substitutes at various sessions included Dick McDonough, guitar; Fulton McGrath, piano; and Larry Binyon, saxes and clarinet. Vocalists comprised Wesley Vaughan, Scrappy Lambert, Arthur Jarrett and Smith Ballew.

The combination, in addition to recording under the title of the Dorsey Brothers Orchestra, also made several records under the title of the Travellers.

#### PARLOPHONE.

But I Can't Make a Man.	R882.
Button Up Your Overcoat.	R385.
Coquette.	R142.
Dixie Dawn.	R280.
Evening Star.	R215.
Fine and Dandy.	R993.
I Must Have that Man.	R280.
Indian Cradle Song.	R202.
Let's Fall in Love.	R331.
Lover, Come Back to Me.	R391.
Mary Ann.	R181.
Maybe, Who Knows?	R464.
Mean to Me.	R374.
My Kinda Love.	R374.
My Melancholy Baby.	R181.
Ooh, That Kiss.	R1287.
Out of the Dawn.	R256.
Persian Rug.	R202.
Precious Thing Called Love.	R341.
Sally of My Dreams.	R316.
She's Funny that Way.	R331.
Singing in the Rain.	R433.
Spell of the Blues.	R385.
That's My Mammy.	R215.
Was it a Dream?	R226.
Why Did it Have to Be Me?	R1239.
Your Mother and Mine.	R433.

#### AMERICAN COLUMBIA.

By the Sycamore Tree. 2581-D.

## OKEH.

- \*Baby, Oh Where Can You Be? 41260.  
 \*Breakaway. 41260.  
 Cross Roads. 41151.  
 Forgetting You. 41065.  
 Round Evening. 41124.  
 Yale Blues. 41007.

OKEH. Under the title of Tom Dorsey's Orchestra, with Frank Signorelli, piano; Eddie Lang, guitar; and Stanley King, drums.

- Daddy, Change Your Mind. 41422.  
 You Can't Cheat a Cheater. 41422.

DECCA. Saxophone solos by Jimmy Dorsey, with Spike Hughes, bass, Claude Ivy, piano; Alan Ferguson, guitar; and Bill Harty, drums.

- After You've Gone. F1876.  
 I'm Just Wild about Harry. F1876.  
 St. Louis Blues. F1878.  
 Tiger Rag. F1878.

PARLOPHONE. Sax and clarinet solos by Jimmy Dorsey, with accompanying orchestra including Leo McConville and Manny Klein, trumpets; Tom Dorsey, trombone; Arthur Schutt, piano; and Stanley King, drums.

- Beebe. R449.  
 †Prayin' the Blues. R551.

BRUNSWICK. Sax solos by Jimmy Dorsey.  
 Beebe. 1390.  
 Oodles of Noodles. 1361.

BRUNSWICK. Trombone solo by Tom Dorsey.

- Three Moods. 1367.

PARLOPHONE. Trumpet solos by Tom Dorsey, accompanied by Eddie Lang, guitar; Arthur Schutt, piano and harmonium; Jimmy Williams, bass; and Stanley King, drums.

- It's Right Here for You. R449.  
 Tiger Rag. R462.

## COLLECTIVE.

- |                   |                     |
|-------------------|---------------------|
| JIMMY DORSEY.     | Saxes and clarinet. |
| LARRY BINYON.     | Saxes and clarinet. |
| JIMMY CROSSAN.    | Saxes and clarinet. |
| LYALL BOWEN.      | Saxes and clarinet. |
| MANNY KLEIN.      | Trumpet.            |
| BUNNY BERIGAN.    | Trumpet.            |
| CHARLIE MARGULIS. | Trumpet.            |
| FRANK GUARENTE.   | Trumpet.            |
| TOM DORSEY.       | Trombone.           |
| LOYD TURNER.      | Trombone.           |

- |                    |           |
|--------------------|-----------|
| CHUCK CAMPBELL.    | Trombone. |
| HARRY BLUESTONE.   | Violin.   |
| SERGE KOSTELARSKY. | Violin.   |
| JOE VENUPI.        | Violin.   |
| HARRY WALLER.      | Viola.    |
| FULTON McGRATH.    | Piano.    |
| EDDIE LANG.        | Guitar.   |
| DICK McDONOUGH.    | Guitar.   |
| ARTHUR BERNSTEIN.  | Bass.     |
| STANLEY KING.      | Drums.    |
| MILDRED BAILEY.    | Vocals.   |
| SCRAPPY LAMBERT.   | Vocals.   |

## BRUNSWICK.

- ‡Begging for Love. 1224.  
 Blue Room. 01713.  
 By Heck. 01575.  
 Fidgety. 01713.  
 I Can Make Most Anything. 01617.  
 I'm Getting Sentimental. 1386.  
 Judy. 02006.  
 Mood Hollywood. 01505.  
 Old Man Harlem. 01575.  
 †Parkin' in the Moonlight. 1224.  
 She's Funny that Way. 01617.  
 Shim-Sham-Shimmy. 01505.  
 Sing, it's Good for You. 1413.  
 Someone Stole Gabriel's Horn. 1386.

MELOTONE. Under the title of the Travellers.

- Can't Get Mississippi. M-12230.  
 Dream a Little Dream. M-12148.  
 I've Got Sweet Somebody. M-12148.  
 Sweet and Hot. M-12113.  
 You Said It. M-12113.

## IMPERIAL.

- Beside an Open Fireplace. 2263.

## 1934-1935.

- |                   |                                 |
|-------------------|---------------------------------|
| §JIMMY DORSEY.    | Alto sax, clarinet and trumpet. |
| §ARTHUR HURFORT.  | Alto sax and clarinet.          |
| §FUD LIVINGSTON.  | Alto sax and clarinet.          |
| §JACK STACY.      | Tenor sax.                      |
| CHARLES SPIVAK.   | Trumpet.                        |
| §GEORGE THROW.    | Trumpet.                        |
| MANNY KLEIN.      | Trumpet.                        |
| TOM DORSEY.       | Trombone and arranger.          |
| §BOBBY BYRNE.     | Trombone.                       |
| GLENN MILLER.     | Trombone and arranger.          |
| §JOE YUKL.        | Trombone.                       |
| §DONALD MATHISON. | Trombone.                       |
| §BOBBY VAN EPS.   | Piano and arranger.             |
| FULTON McGRATH.   | Piano and arranger.             |

\* Under the title of the Travellers.

† Under the title of Jimmy Dorsey's Travellers.

‡ Eddie Lang on guitar.

§ 1935-1936 combination.



**Eddie Duchin.**—Eddie Duchin, American pianist and orchestra leader, was born in Boston, Massachusetts, on April 1st, 1909, the son of the owner of a chain of drug stores.

At the age of nine Eddie took piano lessons, and later decided to follow in his father's footsteps and become a chemist. He graduated from the Massachusetts College of Pharmacy.

Dance music had always fascinated him, however, and in between his chemistry work he did not forsake his piano studies. More as a joke than anything else, he attended an audition held by Leo Reisman for a pianist. The result was that Eddie Duchin joined Reisman's Orchestra at the Waldorf Astoria.

He remained with Reisman until 1934, when he organised his own combination, the signature tune of which is "Chopin's Nocturne in E Flat." In 1935 Eddie married Marjorie Oerlich. He is the author of "Eddy Duchin's Pianostyles," and recently appeared with his orchestra in the Paramount film, "Coronado."

#### 1934-1935.

EDDY DUCHIN.	Piano	and
	arranger.	
LESTER MORRIS.	Piano.	
MILT SHAW.	Violin	and
	arranger.	
JOHN GELLER.	Saxes and clarinet.	
AARON VOLOSHIN.	Saxes and clarinet.	
FRED MORROW.	Saxes and clarinet.	
LOUIS SHERWOOD.	Trumpet.	
ANDREW WISWELL.	Trombone.	
BRUCE ANDERSON.	Guitar.	
W. F. LEIBROCK.	Bass.	
HARRY CAMPBELL.	Drums.	

#### H.M.V.

After All. BD147.  
 Cheek to Cheek. BD246.  
 Easy Come, Easy Go. B6498.  
 Ev'ry Little Moment. BD189.  
 I'm Going Shoppin'. BD167.  
 It's the Talk of the Town. B6400.  
 I've Got a Feelin' You're Foolin'.  
 BD263.  
 I've Had My Moments. B6495.

May I? B6483.  
 No More Love. B6474.  
 Riptide. B6495.  
 To Be or Not to Be in Love. B6400.  
 When a Woman Loves a Man. B6498.  
 You Are My Lucky Star. BD263.

#### VICTOR.

Anything Your Little Heart Desires.  
 24274.

**Louis Dumaine's Jazzola Eight.**—Very little has been discovered about Louis Dumaine who is the composer of "Pretty Audrey" and "To-Wa-Bac-A-Wa."

It is said that Preston Jackson is the trombonist in the recordings of his orchestra.

#### H.M.V. December 1927.

Pretty Audrey. B5385.  
 To-Wa-Bac-A-Wa. B5385.

#### VICTOR.

Franklyn Street. 20580.  
 Red Onion Drag. 20580.

**Rudolph Dunbar.**—Rudolph Dunbar, coloured clarinet player, is a British subject. He was born in British Guiana in 1905. In his youth he went to America and studied music at the Institute of Musical Art, Columbia University, New York.

While in New York he played first saxophone in the orchestra of the late Florence Mills' Broadway show "From Dixie to Broadway." He then went to Paris, and for six years studied the clarinet at the University of Cahuzac.

Dunbar came to London and joined the "Plantation Orchestra" of the "Blackbirds" show at the Pavilion Theatre during 1926-1927. A series of recitals on the Continent followed.

In 1934 he appeared at the Prince's Restaurant, London, with the first all-British coloured combination, Rudolph Dunbar and his African Polyphony. Later the band appeared at the Cossack Restaurant.

#### REGAL-ZONOPHONE. 1935. Accompanying vocals by Gladys Keep.

Dinah. MR1531.  
 St. Louis Blues. MR1531.

# E

## ECKSTEIN—EUROPE

**ECKSTEIN, WILLIE.**—Between 1925 and 1927 a number of syn-copated piano solos were issued on Parlophone records by Willie Eckstein. At the time of writing nothing has been discovered concerning this soloist.

**PARLOPHONE.** Piano solos.

Dansopation. E5258.  
 Dizzy Fingers. E5231.  
 Fine Feathers. E5231.  
 Maple-leaf Rag. E5437.  
 Nickel in the Slot. E5437.  
 Puttin' on the Dog. E5258.

**Eddie and Sugar Lou's Orchestra.**—This American combination was formed a few years ago by Eddie Jackson, Sugar Lou Clayton and Jimmy Durante, the last named being better known for his screen activities.

Little is known of the orchestra, except for the fact that the band played at the Hotel Tyler in New York.

**VOCALION.**

Cruel Mama Blues. 1723.  
 Eddie and Sugar Lou's Stomp. 1514.  
 I Never Miss the Sun. 1455.  
 K.W.K.H. Blues. 1445.  
 Love-song Blues. 1723.  
 Sorrowful Blues. 1714.  
 Sweet Papa Will Be Gone. 1514.  
 Sympathetic Blues. 1714.  
 There'll Be Some Changes Made. 1455.  
 Yo Yo Blues. 1445.

**Eddie Edinborough.**—The name of Eddie Edinborough is associated with a number of American combinations, including Eddie Edinborough's Wash-board Band, the New Orleans Wild Cats, and Bobbie Leecan's Need-More Band.

Eddie is an unusual vocalist and scat-singer, who has recorded many titles in America accompanied by Wesley Wilson on piano. In his orchestra records he has never been separated from his life-long friend,

Bobbie Leecan, the banjo and guitar player.

**VOCALION.** Eddie Edinborough's Wash-board Band.

Dinah. 1702.  
 Dream Sweetheart. 1701.  
 Lawd, You Made the Night Too Long. 1701.  
 Nobody's Sweetheart. 1702.

**AMERICAN COLUMBIA.** The New Orleans Wild Cats.

Baby Mine. 14662-D.  
 Brown Baby. 14629-D.  
 Harlem Baby. 14599-D.  
 Hot-stuff Red. 14629-D.  
 Some of these Days. 14613-D.  
 Wild-cat Stomp. 14668-D.  
 Wild Cats Ball. 14613-D.  
 Wild Cats on Parade. 14599-D.

**Elgar's Creoles.**—This American combination of coloured musicians was first organised as far back as 1915 in Chicago by Charles Elgar, the violinist.

During the years the unit made quite a name for itself, and many leading coloured American musicians passed through Elgar's hands.

CHARLES ELGAR.	Leader	and
	violin.	
DARNELL HOWARD.	Alto sax.	
WELLMAN BRAUD.	Bass.	
	and others.	

**BRUNSWICK.**

Brotherly Love. 3404.  
 Nightmare. 3404.

**AMERICAN BRUNSWICK.**

Café Capers.  
 Jenny's Lowdown.

**Fred Elizalde.**—Fred Elizalde was born in Manila, of Spanish parents, in 1907. Both he and his younger brother, Manuel, spent their youth in the United States, where they received their early schooling and at the same time studied music. Fred learned to play the piano, and Manuel the saxophone.

Later, they came to England to

complete their studies. It was while they were at Cambridge University that they gathered together a number of enthusiastic undergraduates and formed the combination known as Fred Elizalde and his Cambridge Undergraduates, in 1926.

In the latter part of 1927, when the Elizaldes came down from Cambridge, Fred immediately approached his much-admired California Ramblers, with the result that in January of 1928, Fred Elizalde and his Music opened up at the Savoy Hotel, London. There were eighteen instrumentalists in the orchestra, including four of the members of the California Ramblers—Jack Rusen, piano; Bobby Davis, Adrian Rollini, saxes and clarinet; and Chelsea Quealey, trumpet.

Later in the year, the band visited France and Belgium, making appearances in Paris and Ostend before returning to the Savoy on October 1st, 1928. On their return, in order to overcome the difficulties of the band playing continuously during the hours that dancing took place at the Savoy, the combination was divided into two groups, a "sweet" group and a "hot" group.

During his Savoy days, Fred Elizalde made numerous records, piano solos and orchestral. His own compositions include "Rhythm Step," "Stomp Your Feet," "Sugar Step," "Siam Blues," "Grown-up Baby," and "The Heart of a Nigger."

In 1929 the band split up. The Americans returned to New York, while the remaining instrumentalists joined leading London combinations. Fred Elizalde went to Spain, and later made his headquarters in Paris, where he studied orchestral music under Maurice Ravel. He has since conducted his own works with many of the world's famous symphony orchestras, and held concerts in Paris, at the Salle Pleyel. He has paid occasional visits to London during the last few years, and in 1932 made a series of recordings with Decca.

#### 1926-1927. FRED ELIZALDE'S CAMBRIDGE UNDERGRADUATES.

FRED ELIZALDE.	Leader and piano.
MANUEL ELIZALDE.	Alto sax and clarinet.

J. G. S. DONALDSON.	Alto sax and clarinet.
M. J. C. ALLOM.	Tenor sax and violin.
H. F. C. WYLLIE.	Baritone sax.
G. J. R. T. D'A.	
HILDYARD.	1st Trumpet.
R. T. V. BATTLE.	2nd Trumpet.
R. A. F. WILLIAMS.	Bass.
G. C. MONKHOUSE.	Banjo and guitar.
J. E. SAUNDERS.	Drums.

#### H.M.V. 1927.

Clarinet Marmalade.	B5315.
Stomp Your Feet.	B5315.

1930. Under the title of George Monkhouse and his Cambridge University Quinquaginta Ramblers, with B. Edwards in place of Fred Elizalde; L. H. Kettridge in place of Manuel Elizalde; and F. Childe on drums.

#### PARLOPHONE.

Avalon.	R656.
Birmingham Bertha.	R560.
Crying All Day.	R657.
Singapore Sorrows.	R656.
So the Bluebirds.	R561.
Stamp Your Feet.	R560.

#### 1928-1929. FRED ELIZALDE AND HIS MUSIC.

FRED ELIZALDE.	Director and arranger.
BOBBY DAVIS.	Leader and 1st sax.
HARRY HAYES.	Saxes and clarinet.
JACK MIRANDA.	Saxes and clarinet.
BEN FRANKEL.	Violin.
LEN LEE.	Violin.
NORMAN PAYNE.	Trumpet.
NOBBY KNIGHT.	Trumpet.
JACK RUSEN.	Piano.
BILLY MASON.	Piano.
AL BOWLLY.	Banjo and vocals.
TINY STOCK.	Bass.
MARIO LORENZI.	Harp.
RONNIE GUBERTINI.	Drums.

#### 1928-1929. FRED ELIZALDE AND HIS "HOT" MUSIC.

FRED ELIZALDE.	Director and arranger.
ADRIAN ROLLINI.	Leader and bass sax.
GEORGE HURLEY.	Violin.
CHELSEA QUEALEY.	Trumpet.
JACK RUSEN.	Piano.
LEN FILLIS.	Banjo and guitar.
RONNIE GUBERTINI.	Drums.

Ronnie Gubertini and Jack Rusen both worked with the "sweet" and the "hot" groups. For recording purposes a combination was organised by Elizalde, which usually included the principal members of both groups. Other instrumentalists who played with these combinations were Arthur Rollini, tenor sax; Max Farley, alto sax; Phil Cardew, saxes and arranger; Fred Livingston, clarinet; and Richard Maxwell, vocals.

BRUNSWICK. 1928-1929. Piano solos by Fred Elizalde.

Baltimore. 161.  
Brandy and Soda. 161.  
By the Waters of Minnetonka. 132.  
Can't Help Lovin' Dat Man. 182.  
Grown-up Baby. 209.  
Harmonising. 146.  
I Ain't Got Nobody. 138.  
Man I Love. 182.  
Marvellous. 138.  
Melancholy Weeps. 106.  
Mine. 102.  
Mountain Greenery. 109.  
Ol' Man River. 187.  
Pianotrope. 132.  
Rhythm Step. 115.  
She's a Great Great Girl. 209.  
Siam Blues. 102.  
There's a Little Girl Who Loves Me. 146.  
Tickling Julie. 106.  
Way Down Yonder in New Orleans. 115.  
Westward Bound. 187.  
What's the Use of Talking? 109.

BRUNSWICK. 1928-1929. Fred Elizalde and his Music; and his "Hot" Music.

Again. 150.  
Arkansas. 164.  
As Long as You Love Me. 172.  
Barbara. 130.  
Birth of the Blues. 105.  
Blue Baby. 188.  
Calling Me Home. 157.  
Chanson. 183.  
Chinese Lullaby. 172.  
Chopinata. 186.  
Clarinet Marmalade. 120.  
Coquette. 188.  
Dance, Little Lady. 178.  
Dancing Tambourine. 130.  
Darktown Strutters' Ball. 177.  
Diane. 143.  
Dixie. 147.  
Don't Bring Me Posies. 127.

Here am I Broken-hearted. 165.  
How Long Has This Been Going On? 169.  
I'm Sorry, Sally. 206.  
Just Imagine. 189.  
Misery Farm. 206.  
Music at Moonlight. 158.  
My Heart Stood Still. 105.  
My Pet. 183.  
Once in a Blue Moon. 119.  
One Summer Night. 107.  
Paree. 114.  
Possibly. 107.  
Rhythm Step. 114.  
Roam On, My Little Gypsy Sweetheart. 186.  
Room with a View. 178.  
Shy Anna. 158.  
Smile. 165.  
Somebody Stole My Gal. 177.  
Souvenirs. 127.  
Stomp Your Feet. 120.  
Sugar. 150.  
Sugar Step. 164.  
Tea-time. 169.  
Tiger Rag. 147.  
Tweet Tweet. 119.  
Under the Moon. 143.  
Wherever You Are. 189.  
You Can't Have My Sugar for Tea. 157.

PARLOPHONE. 1932. With Fud Livingston, clarinet; Bobby Davis, alto sax; Chelsea Quealey, trumpet; and Fred Elizalde, piano.

Nobody's Sweetheart. R1201.  
Singapore Sorrows. R1201.

METROPOLE. Fred Elizalde's Rhythm Musicians.

After the Sun Kissed the World Good-bye. 1241.

DECCA. Piano solos by Fred Elizalde made during his visit to London in 1932.

Ain't She Sweet? M450.  
Allah's Holiday. F3229.  
For You. F2810.  
Gold Diggers of 1933 Medley. M440.  
Home. F2849.  
I Would Do It for You. F2810.  
I've Got the World on a String. F3589.  
My Bluebirds Singing the Blues. F3589.  
Nobody's Sweetheart. F3229.  
Paradise. F3034.  
So True. F2849.  
\*Some Rhythm. F2855.  
Some More Rhythm. F2920.  
Vamp Till Ready. M450.  
When Work is Through. F3034.

\* Piano duets with Dick Pearson, Elizalde's manager at the time.

DECCA. 1932. Fred Elizalde and his Orchestra, a combination formed by Decca for these recordings.

\*From Jazz to Rhythm. K637.  
Heart of a Nigger Suite. K686 and K687.

\*Rhythm, Past and Present. K669.

**Duke Ellington.**—Edward Kennedy Ellington was born in Washington, U.S.A., on April 29th, 1899. He received his education locally and at the same time became nicknamed "Duke."

Ellington studied commercial art, but his extraordinary natural gift of music soon asserted itself and became the only thing in his life. After playing the piano in various small combinations in Washington, he joined Wilbur Sweatman's Jazz Band in 1920. An early recording of this band, "Regretful Blues," backed by "Everybody's Crazy" (Columbia 2908) and issued in this country in March 1920, is said to have been one of the first records made by the Duke. After playing for two years with Sweatman, Ellington joined Elmer Snowden's Orchestra. Two other members of this band were Arthur Whetsel and Sonny Greer, who have remained with Ellington ever since.

In 1926 Irving Mills met Ellington, who had a small band at the Kentucky Club in New York. Mills became his manager, induced him to enlarge his combination, and placed him in the Cotton Club, Harlem, New York, in 1927. In due course, the late Florenz Ziegfeld engaged Ellington and his orchestra for his musical comedy "Show Girl."

Later the band was presented with Maurice Chevalier when that star made his personal appearance on Broadway. Film appearances in "Check and Double Check," "Murder at the Vanities," "Belle of the 'Nineties," and several short pictures followed.

The compositions of Ellington are too numerous to name individually. Some of his most famous numbers, such as "Mood Indigo," "Jubilee Stomp" and "The Mooche," were written between 1927 and 1930. Nearly every member of his orchestra has had a hand in his many com-

positions, and to give details of these would only be a repetition of that which appears on the many records made by his band.

In 1933 Duke Ellington and his Cotton Club Orchestra visited London and appeared at the Palladium on June 12th.

Ellington's recordings have appeared on all the leading makes of records, many under various names such as Joe Turner and his Memphis Men; Sonny Greer and his Memphis Men; the Whoopie Makers; the Washingtonians; the Jungle Band; the Harlem Footwarmers; the Harlem Music Masters; the Chicago Footwarmers; Lonnie Johnson's Harlem Footwarmers; Mills' Ten Blackberries; and the Louisiana Rhythmakers.

The signature tune of the orchestra is "East St. Louis Toodle-oo," an Ellington composition of 1924. His recent compositions include "Showboat Shuffle," "In a Sentimental Mood" and "Delta Serenade."

PARLOPHONE. Piano solos.

Black Beauty. R571.

Swampy River. R582.

BRUNSWICK. Piano solos.

Fast and Furious. 1367.

Swampy River. O1727.

1926-1928. DUKE ELLINGTON'S ORCHESTRA.

DUKE ELLINGTON. Piano and arranger.

OTTO HARDWICK. Alto sax and clarinet.

HARRY CARNEY. Alto and baritone saxes.

RUDY JACKSON. Tenor sax and clarinet.

ALBANY BIGARD. Tenor sax and clarinet.

BUBBER MILEY. 1st Trumpet.

LOUIS METCALF. 2nd Trumpet.

ARTHUR WHETSEL. 3rd Trumpet.

JOE "TRICKY SAM" NANTON. Trombone.

FRED GUY. Banjo and guitar.

LONNIE JOHNSON. Guitar.

WELLMAN BRAUD. Bass.

SONNY GREER. Drums.

BABY COX. Vocals.

ORIOLE. 1927.

Creeper. 1010.

Immigration Blues. 1010.

\* With commentary by Christopher Stone.

## GENNETT.

Jig Walk.

## ROMEO.

Take It Easy. 618.

## VOCALION.

Doin' the Frog. 1153.  
 New Orleans Low Down. 1086.  
 Red-hot Brand. 1153.  
 Song of the Cotton-field. 1086.

## HIT OF THE WEEK.

St. James' Infirmary.  
 Sing You Sinners. 1045.

## HARMONY. Under the title of the Washingtonians.

Birmingham Breakdown. 505-H.  
 Bugle-call Rag. 577-H.  
 Stack o' Lee Blues. 601-H.  
 Sweet Mama. 577-H.

## PERFECT. Under the title of the Whoopee Makers.

Black-and-Tan Fantasie. 15481.  
 Georgia Grind. 104.  
 Parlour Social Stomp. 104.  
 Sugar Blues. 15481.

## PATHÉ. Under the title of the Whoopee Makers.

Mooche. 36899.  
 Move Over. 36899.

## PATHÉ. Under the title of the Washingtonians.

Georgia Grind. 7504.  
 Parlour Social Stomp. 7504.

## COLUMBIA.

†Down in Our Alley Blues. 4562.  
 †East St. Louis Toodle-oo. 4420.  
 †Hop Head. 4420.  
 \*I Must Have That Man. 5486.

## H.M.V.

Black Beauty. B6166.  
 †Blue Bubbles. B4915.  
 †Blues I Love to Sing. B6343.  
 †Creole Love Call. B6252.  
 †Got Everything But You. B4958.  
 Jubilee Stomp. B6262.  
 †Mooche. B6354.  
 †Washington Wobble. B4929.

## PARLOPHONE.

†Hot and Bothered. R582.  
 Jubilee Stomp. R144.  
 †Mooche. R1615.  
 Take It Easy. R144.

## BRUNSWICK.

†Awful Sad. 01616.  
 †East St. Louis Toodle-oo. 01681.  
 †Jubilee Stomp. 3878.  
 †Mooche. 1235.  
 Take It Easy. 01778.

## AMERICAN BRUNSWICK.

†Birmingham Breakdown. 6801.  
 †Louisiana. 4110.  
 †Tishomingo Blues. 6802.  
 †Yellow Dog Blues. 6802.

1929-1935. DUKE ELLINGTON'S ORCHESTRA.

## COLLECTIVE.

DUKE ELLINGTON. Leader, piano and arranger  
 OTTO HARDWICK. Alto sax and clarinet.  
 HARRY CARNEY. Alto and baritone saxes.  
 JOHNNY HODGES. Tenor sax and clarinet.  
 ALBANY BIGARD. Clarinet, tenor sax and vocals.  
 CHARLES WILLIAMS. Trumpet.  
 FREDDY JENKINS. Trumpet.  
 ARTHUR WHETSEL. Trumpet.  
 JOE "TRICKY SAM" NANTON. Trombone.  
 JUAN TIZOL. Trombone.  
 LAWRENCE BROWN. Trombone.  
 FRED GUY. Guitar and banjo.  
 WELLMAN BRAUD. Bass.  
 SONNY GREER. Drums.

Vocalists include Ivie Anderson, Billy Smith, Adelaide Hall and Dick Robertson.

*Notes.*—Early in 1935 Bill Taylor, a second bass player, was added; Rex Stewart succeeded Freddy Jenkins; and Hayes Alvis succeeded Wellman Braud. Sometimes Paul Bacon, 4th trumpet and vocals, was added.

In late 1935, for a time, Charles Allen relieved Arthur Whetsel; and Fred Avendorf relieved Sonny Greer.

## DECCA.

Ain't Misbehavin'. M439.  
 Chicago. M438.  
 Harlem Speaks. M438.  
 Hyde Park. M439.

## COLUMBIA.

Down a Carolina Lane. CB625.  
 I've Got the World on a String. CB625.  
 Merry-Go-Round. CB591.  
 Sophisticated Lady. CB591.

\* Under the title of Joe Turner's Memphis Men.

† Johnny Hodges in place of Otto Hardwick.

‡ Arthur Whetsel was not a member of the band at this time. Rudy Jackson is on tenor sax.

§ Under the title of the Washingtonians.

AMERICAN COLUMBIA. Under the titles of Sonny Greer's Memphis Men, Joe Turner's Memphis Men and Mills' Ten Blackberries.

Beggar's Blues. r868-D and 2833-D (3012).

Black-and-Tan Fantasie.

Double Check Stomp.

Freeze and Melt. r1813-D.

Hot and Bothered.

Mississippi Moan. r1813-D.

Rhythm Man.

Saturday Night Function. r868-D and 2833-D (3012).

Numbers in parentheses refer to 1935 Vocalion re-issues.

#### PARLOPHONE.

\*Big House Blues. R1044.

Black-and-Tan Fantasie. R3492 and R648.

Blues of the Vagabond. R1535.

Diga Diga Doo. R379.

Doin' the New Low Down. R379.

\*Jungle Jamboree. R1946.

Lazy Duke. R1549.

Mood Indigo. R866.

\*Old Man Blues. R942.

\*Ring Dem Bells. R849.

\*Rockin' in Rhythm. R924.

\*Rocky Mountain Blues. R1449.

Sweet Chariot. R1615.

Syncopated Shuffle. R1535.

What Can a Poor Fellow Do? R1549.

PATHÉ ACTUELLE. Under the title of the Whoopee Makers.

East St. Louis Toodle-oo. 11558.

Jubilee Stomp. 11558.

PERFECT. Under the title of Duke Ellington's Ten Black Berries.

Mary's Idea. 15697.

Once or Twice. 15697.

#### OKEH.

Blues With a Feeling. 8662.

†Chicago Stomp Down. 8675.

†Gein' to Town. 8675.

†Harlem Twist. 8638.

Misty Morning. 8662.

†Move Over. 8638.

Snake Hip Dance. 8720.

HARMONY. Under the title of the Memphis Hot Shots.

I Can't Realise. 1377-H.

I'm So in Love with You. 1377-H.

Note.—Both numbers have also been recorded under the same pseudonym on Velvetone 2455.

#### H.M.V.

Arabian Lover. B4895.

Bandana Babies. B4957.

Black-and-Tan Fantasie. B6356.

Blue Feeling. B6502.

Breakfast Dance. B6230.

Brown Berries (Harlem River Quiver). B4946.

Bugle-call Rag. B6188.

Cocktails for Two. B6497.

Cotton-Club Stomp. B6292.

Creole Rhapsody. C4870.

Dallas Doings. B6449.

Daybreak Express. B6468.

Dear Old Southland. B6468.

Delta Serenade. BD183.

Dicty Glide. B6356.

Diga Diga Doo. B4957.

Dinah. B6175.

Doin' the Voom Voom. B6404.

Double Check Stomp. B6277.

Duke Steps Out. B6292.

East St. Louis Toodle-oo. B4958.

Ebony Rhapsody. B6958.

Echoes of the Jungle. B6066.

Flaming Youth. B6528.

Harlemania. B6351.

Haunted Nights. B4960.

High Life. B6294.

Hittin' the Bottle. B4888.

Hot Feet. B6343.

I Can't Give You Anything but Love. B4959.

I Met My Waterloo. X4316.

I Must Have that Man. B4957.

I Was Made to Love You. B4961.

It's a Glory. B6293.

Japanese Dream. B6353.

Jazz Lips. B6351.

Jungle Nights in Harlem. B6328.

Keep a Song in Your Soul. B4884.

Limehouse Blues. B6066.

Live and Love To-night. B6497.

March of the Hoodlums. B6404.

Memories of You. B5954.

Mississippi Dry. B6355.

Mood Indigo. B6354.

My Old Flame. B8404.

My Gal is Good for Nothing but Love. B4961.

Mystery Song. B6133.

Nine Little Miles from Ten-Ten-Tenes-see. B6293.

Old Man Blues. B6353.

Ring Dem Bells. B5945.

River and Me. B6166.

Rude Interlude. B6449.

Sam and Delilah. B6175.

Saratoga Swing. B6352.

Saturday Night Function. B8404.

\* Under the title of the Harlem Footwarmers.

† Under the title of Lonnie Johnson's Harlem Footwarmers. "Harlem Twist" is "East St. Louis Toodle-oo."

‡ Under the title of the Chicago Footwarmers.

Shout 'Em, Aunt Tillie. B4853.  
 Sloppy Joe. B6352.  
 Solitude. B8410.  
 Stevedore Stomp. B6106.  
 Stompy Jones. B6502.  
 Swanee Shuffle. B6328.  
 Sweet Dreams of Love. B6277.  
 Sweet Jazz of Mine. B6106.  
 That Lindy Hop. B6355.  
 Three Little Words. B5945.  
 Troubled Waters. B8410.  
 When a Black Man's Blue. B6294.  
 You're Lucky to Me. B5954.

## VICTOR.

Blue Again. 22603.  
 I'm So in Love with You. 23041.  
 Misty Morning. V-38058.  
 Time On My Hands.  
 What Good Am I Without You? 22589.

## BRUNSWICK.

Accent on Youth. 02096.  
 Admiration Stomp. 02030.  
 Anytime, Anyday, Anywhere. 1462.  
 Baby. 01519.  
 Baby, When You Ain't There. 01681.  
 Best Wishes. 1377.  
 Black-and-Tan Fantasie. 01540.  
 Black Beauty. 01512.  
 Blackbird Medley. 01517.  
 Blue Harlem. 1377.  
 Blue Ramble. 1337.  
 Blue Tune. 1299.  
 Bundle of Blues (Dragon Blues). 01573.  
 Cotton. 02080.  
 Cotton-Club Stomp. 1186.  
 Creole Love Call. 116.  
 Creole Rhapsody. 1145.  
 Diga Diga Doo. 01520.  
 Dreamy Blues (Mood Indigo). 1068.  
 Drop Me Off at Harlem. 01512.  
 Ducky Wucky. 1426.  
 Eerie Moan. 1462.  
 Get Yourself a New Broom. 01527.  
 Harlem Flat Blues. 02003.  
 Harlem Speaks. 02004.  
 I Can't Give You Anything but Love. 01518.  
 I Must Have that Man. 01519.  
 I'm Satisfied. 01973.  
 In a Sentimental Mood. 02038.  
 In the Shade of the Old Apple Tree. 01616.  
 It Don't Mean a Thing. 1292.  
 Jazz Cocktail. 1399.  
 Jazz Convulsions. 01827.  
 Jive Stomp. 01778.  
 Lazy Rhapsody. 1299.  
 Lightnin'. 1399.  
 Margie. 02096.  
 Merry Go Round. 02030.  
 Mood Indigo. 1068.  
 Moon Glow. 01901.  
 Moon Over Dixie. 01827.

Paducah. 02003.  
 Porgy. 01522.  
 Raisin' the Rent. 02076.  
 Reminiscing in Tempo. 02103-4.  
 Rockin' Chair. 01727.  
 Rockin' in Rhythm. 1105.  
 Rose Room. 1292.  
 Runnin' Wild. 1068.  
 St. Louis Blues. 116.  
 Saddest Tale. 01901.  
 Sheik of Araby. 1337.  
 Show-boat Shuffle. 02038.  
 Slippery Horn. 01540.  
 Solitude. 02007.  
 Some of these Days. 1088.  
 Stormy Weather. 01527.  
 Sump'n 'bout Rhythm. 01973.  
 Swing Low. 1426.  
 Tiger Rag. 1338.  
 Truckin'. 02080.  
 Twelfth Street Rag. 01573.  
 Wall Street Wail. 1186.  
 Wang Wang Blues. 1088.

*Note.*—Many of these Brunswick recordings are under the title of the Jungle Band. In America they were also issued on Melotone under the title of the Louisiana Rhythm-makers.

## AMERICAN BRUNSWICK.

Accordion Joe. 6846.  
 Black and Blue. 6809.  
 Doin' the Voom Voom. 6807.  
 Double Check Stomp. 6846.  
 Happy as the Day is Long. 6571.  
 Home Again Blues. 6003.  
 Jolly Wog. 6810.  
 Jubilee Stomp. 6804.  
 Jungle Jamboree. 6809.  
 Maori. 6812.  
 Rent Party Blues. 6807.  
 Soliloquy. 6804.  
 Swanee Rhapsody. 6288.  
 Sweet Mama. 6811.  
 When You're Smiling. 6811.

**Seger Ellis.**—Seger Ellis, white American pianist and singer, has made a name for himself as a cabaret artist and solo pianist.

In 1928 he came to London, and for a time appeared at the Café de Paris. Later he returned to America and went on tour. While in Ohio he "discovered" the four Mills Brothers.

Ellis is the composer of a number of piano pieces including "Sentimental Blues," "Shivery Stomp," "Poppin' 'Em Out," and "Prairie Blues," all of which he has recorded. He is the vocalist in many of the records of the Tampa Blue Artistes and the orchestras of Paul Ash, Frankie Trumbauer and Justin Ring.

**PARLOPHONE.** Piano solos.

Sentimental Blues. R753.  
Shivery Stomp. R714.

**OKEH.** Piano solos.

Among My Souvenirs. 40970.  
Poppin' 'Em Out. 40970.  
Prairie Blues. 41417.  
St. Louis Blues. 41447.

**VICTOR.** Piano solos.

Prairie Blues. 19755.  
Sentimental Blues. 19755.

**PARLOPHONE.** Vocals accompanied by the Tampa Blue Artistes.

Blue Shadows. R295.  
Coquette. R396.  
Don't Be Like That. R295.  
Dream House. R294.  
Good Evenin'. R786.  
Have a Little Faith in Me. R640.  
I Loved You Then. R294.  
I Must Be Dreaming. R281.  
I Wonder How It Feels. R786.  
I Wonder if You Miss Me To-night.  
R405.  
I'm a Dreamer, Aren't We All? R502.  
If I Had a Talking Picture. R502.  
Louise. R405.  
Mean to Me. R396.  
Montana Call. R703.  
Moon is Low. R694.  
My Blue Heaven. R3493.  
My Song of the Nile. R545.  
Nobody But You. R477.  
Orange-blossom Time. R522.  
Out of the Dawn. R267.  
Revenge. R281.  
Shine On, Harvest Moon. R616.  
Should I? R694.  
Singing in the Rain. R476.  
Song I Love. R332.  
Song is Ended. R3493.  
S'posin'. R475.  
St. James' Infirmary. R615.  
Sweet Jennie Lee. R837.  
There's Danger in Your Eyes. R640.  
Three Little Words. R848.  
Twelve O'Clock. R267.  
Under a Texas Moon. R703.  
What's the Use? R837.  
Where the Shy Violets Grow. R332.  
You're Driving Me Crazy. R848.

**OKEH.** Vocals accompanied by the Tampa Blue Artistes.

After We Kiss. 40974.  
Ain't Misbehavin'.  
Beggars of Life. 41119.  
Beloved. 41061.  
Chiquita. 41103.  
Chloe. 41047.  
Lover, Come Back to Me. 41222.  
My Inspiration is You. 41190.

Sentimental Baby. 41119.

Sunshine. 41006.

Sweet Sue, Just You. 41061.

Sweethearts on Parade. 41165.

To-morrow. 40974.

You'd Rather Forgive than Forget.  
41006.

**BRUNSWICK.** Vocals.

As Long As You're There. 1167.  
It's a Lonesome Old Town. 1084.  
Loveless Love. 1137.  
My Love for You. 1084.  
Nevertheless. 1167.  
One Little Raindrop. 1114.  
Teardrops and Kisses. 1137.  
Tie a Little String. 1114.

**Ruth Etting.**—Ruth Etting was born in David City, Nebraska. Her family moved to Chicago when she was quite a child, and Ruth studied designing at the Chicago Academy of Arts.

Her first professional work was at the Marigold Gardens, mending the clothes of the chorus! Later, she joined the chorus, and was then given the lead in a revue that led to appearances in various Chicago night clubs.

Ruth then joined Abe Lyman's Orchestra at the College Inn, and commenced broadcasting from station WLS. Recording work followed, and then she joined the Ziegfeld Follies of 1927. For a short time she sang with Paul Whiteman's Orchestra. She starred in the "Ziegfeld Follies of 1928," "Whoopee," "Simple Simon," "Ziegfeld Follies of 1929," and finally Hollywood became interested in her work and she appeared opposite Eddie Cantor in "Roman Scandals."

To-day, most of her time is taken up with radio and recording work. In between this she does much screen and stage work. She is the part composer of "When You're With Somebody Else."

Between 1927 and 1929, her piano accompanist was Rube Bloom. Many of her records feature such instrumentalists as Eddie Lang, Joe Venuti and the Dorsey Brothers. Larry Adler is featured in her recording of "If I Could be With You" (Columbia DB341).

**COLUMBIA.** 1926-1935.

Ain't Misbehavin'. 5615.  
At Twilight. DB42.  
Back In Your Own Backyard. 4903.  
Beloved. 5110.  
Blue River. 4778.

Bluebird, Sing Me a Song. 4974.  
 But I Do, You Know I Do. 4127.  
 Button Up Your Overcoat. 5600.  
 Could I? I Certainly Could. 4126.  
 Crying For the Carolines. DB83.  
 Dancing With Tears in My Eyes.  
 DB18.  
 Don't Tell Her What's Happened To  
 Me. DB311.  
 Faithfully Yours. DB571.  
 Funny Dear, What Love Can Do.  
 DB147.  
 Happy Days and Lonely Nights. 5110.  
 Holding My Honey's Hand. DB945.  
 I Must Be Dreaming. 4974.  
 I Still Keep Dreaming of You. 5180.  
 I Wished on the Moon. FB1114.  
 If He Cared. DB83.  
 If I Could Be With You. DB341.  
 I'll Be Blue Just Thinking of You.  
 DB355.  
 I'll Get By As Long As I Have You.  
 5446.  
 I'm Bringing a Red, Red Rose. 5553.  
 I'm Yours. DB409.  
 It's Easy to Remember. DB1561.  
 I've Got An Invitation To a Dance.  
 DB1512.  
 Just a Little Closer. DB341.  
 Kiss Waltz. DB311.  
 Laughing at Life. DB409.  
 Life Is a Song. DB1561.  
 Lonesome and Sorry. 4127.  
 Love is Like That. DB440.  
 Love Me or Leave Me. 5553.  
 March Winds and April Showers.  
 DB1539.  
 Mean to Me. 5446.  
 Moonlight Saving Time. DB571.  
 More Than You Know. DB217.  
 Needle in a Haystack. DB1512.  
 Night When Love Was Born. DB945.  
 Now I'm in Love. 5615.  
 One in the World. 5506.  
 Out of Nowhere. DB546.  
 Place to Call Home. DB217.  
 Right Kind of Man. DB42.  
 So is Your Old Lady. 4126.  
 Song is Ended. 4778.  
 Sonny Boy. 5180.  
 Stay As Sweet As You Are. DB1499.  
 Ten Cents a Dance. DB440.  
 Things Might Have Been So Different.  
 DB1539.  
 To Know You Is To Love You. 5428.  
 Walkin' Around in a Dream. 5506.  
 Were You Sincere? DB546.  
 What About Me? DB1499.  
 What Wouldn't I Do For That Man?  
 DB19.  
 When You're With Somebody Else.  
 4903.  
 Why Dream? FB1114.  
 You're In Love and I'm In Love. DB19.  
 You're the Cream in My Coffee. 5422.

## AMERICAN COLUMBIA.

After You've Gone. 995-D.  
 Am I To Blame? 2985-D.  
 Don't Leave Me, Daddy. 1312-D.  
 I Ain't Got Nobody. 1312-D.  
 I'm Nobody's Baby. 1104-D.  
 Just Once Again. 1075-D.  
 Kiss Me Goodnight. 2630-D.  
 My Man. 995-D.  
 Out in the Cold Again. 2955-D.  
 Shaking the Blues. 1113-D.  
 Shine on Harvest Moon. 3085-D.  
 Talking To Myself. 2954-D.  
 That's Something To Be Thankful For.  
 2660-D.  
 To-morrow Who Cares? 2954-D.  
 Too Late. 2580-D.  
 Voice in the Old Village Choir. 2660-D.  
 When We're Alone. 2630-D.  
 You Don't Like It, Not Much. 1104-D.  
 You're the One I Care For. 2398-D.

REGAL-ZONOPHONE. With Joe Venuti,  
 violin; and Eddie Lang, guitar.  
 Cuban Love Song. MR507.  
 Faded Summer Love. MR458.  
 Guilty. MR458.  
 I'm Falling In Love. MR481.  
 I'm Good For Nothing But Love.  
 MR481.  
 Too Late. MR507.

## IMPERIAL.

Have You Forgotten? 2601.  
 Hey! Young Fellow. 2840.  
 Hold Me. 2865.  
 I'll Follow You. 2813.  
 I'll Never Have to Dream Again. 2813.  
 Me. 2601.  
 Try a Little Tenderness. 2840.  
 You've Got Me Crying Again. 2865.

## DECCA.

Nevertheless. F2483.  
 Without That Gal. F2483.

## BANNER.

Can't We Talk It Over? 32398.  
 Love, You Funny Thing. 32398.

BRUNSWICK. Accompanying band some-  
 times includes Mickey Bloom,  
 trumpet; Joe Venuti, violin; Dick  
 McDonough, guitar; Victor Breidis,  
 piano; Joe Tarto, bass; and others.

Build a Little Home. 01674.  
 Close Your Eyes. 01614.  
 Dancing in the Moonlight. 01684.  
 Easy Come, Easy Go. 01794.  
 Everything I Have Is Yours. 01634.  
 Keep Romance Alive. 01740.  
 No More Love. 01674.  
 Riptide. 01794.  
 Smoke Gets In Your Eyes. 01879.  
 Summer is Over. 01614.  
 Tired Of It All. 01740.

Were Your Ears Burning? 01829.  
 What is Sweeter? 01684.  
 With My Eyes Wide Open. 01829.  
 You're My Past. 01634.

**Jim Europe and his Hell-Fighters.—**

The late James Reese Europe or Jim Europe, a lieutenant in the Machine-Gun Corps of the 15th Regiment of the American Expeditionary Force, formed an all-negro combination in France during the War to entertain the troops. The combination became known as Jim Europe and his Hell-Fighters, and the personnel in-

cluded Noble Sissle, piano and vocalist, and Battleaxe, on drums.

Following the signing of the Armistice, the band returned to America. Shortly before sailing they made a number of records for Pathé.

**PATHÉ. 1918-1919.**

Clarinet Marmalade. 22167.  
 Darktown Strutters' Ball. 22081.  
 Hesitating Blues. 22086.  
 Memphis Blues. 1045.  
 St. Louis Blues. 22087.  
 That Moaning Trombone. 1045.

# F

## FEATHERSTONHAUGH—FULLER

**F**—R. E. L. "Buddy" Featherstonhaugh, British saxophone player and racing motorist, is one of the stalwarts who was featured in many of the Spike Hughes recordings. Various other units with which he has worked include Edgar Jackson's Gargoyle Five, Buddy's Brigade, Valaida-Billy Mason Orchestra, and Jay Wilbur's Orchestra.

In 1933 Buddy formed his own combination, Buddy Featherstonhaugh and his Cosmopolitans, for a recording session with Decca.

BUDDY FEATHER-STONHAUGH.	Leader and tenor sax.
HARRY HAYES.	1st Alto sax and clarinet.
FLETCHER ALLEN.	2nd Alto sax and clarinet.
CHARLIE JOHNSON.	1st Trumpet.
CHARLES PRICE.	2nd Trumpet.
ARCHIE CRAIG.	3rd Trumpet.
FREDDIE WELSH.	1st Trombone.
LIONEL GUIMARAES.	2nd Trombone.
JUSTO BARRETO.	Piano.
ALAN FERGUSON.	Guitar.
GERMAN ARACO.	Bass.
OLLIE TINES.	Drums.
STANLEY MARSHALL.	Drums.

DECCA. 1933.

I've Got the World on a String. F3649.  
Royal Garden Blues. F3649.

*Note.*—Ollie Tines is on drums in "I've Got the World on a String," while Stanley Marshall is in "Royal Garden Blues."

In 1935 Buddy formed another combination to open the "Cocoanut Grove" (formerly the Mitre Club) in Regent Street, London, on April 10th. Three months later he married Marion Jeanette Paddison.

BUDDY FEATHER-STONHAUGH.	Leader and tenor sax.
HARRY HAYES.	1st Alto sax and clarinet.
NORMAN MALONE.	2nd Alto sax and clarinet.
DUNCAN WHYTE.	Trumpet.
CECIL NORMAN.	1st Piano.
FELIX KING.	2nd Piano.
ALAN FERGUSON.	Guitar.
BILL BUSBY.	Bass.
GEORGE ELRICK.	Drums.

*Note.*—In May 1935 Billy Farrell succeeded Duncan Whyte.

**Carl Fenton's Orchestra.**—Carl Fenton was born and educated in New York City. Between 1920 and 1928 he was the Musical Director of the American Brunswick Company. Later he served in the same capacity with Gennett, and he is now the Musical Director of the New York radio station WMCA.

Between 1922 and 1928 he made many interesting recordings with various combinations that also accompanied several vocal recordings by Al Bernard.

BRUNSWICK.

\*Beale-Street Blues. 3547.  
Delirium. 3519.  
Fascinating Rhythm. 2790.  
\*Hesitation Blues. 3699.  
Lady, Be Good. 2790.  
\*Memphis Blues. 3699.  
\*St. Louis Blues. 3547.

**Frank Ferera.**—Frank Ferera, American guitarist, has recorded many solos and numerous discs with his Trio and his Orchestra. He is said to have played with Ted Lewis' Band for a short time.

COLUMBIA. 1925. Guitar solos.  
St. Louis Blues. 3746.

\*Accompanying vocals by Al Bernard.

PANACHORD. The Ferera Trio.

St. Louis Blues. 25376.

Stack o' Lee Blues. 25376.

**Len Fillis.**—Len Fillis, guitarist and banjoist, will be remembered for his work with Fred Elizalde, the Four Bright Sparks, the Gilt-Edged Four, Jack Hylton's Kit-Cat Band and other British combinations. In 1934 he played and recorded with Harry Perritt's Orchestra, and during 1935 with the Radio Rhythm Rascals.

He has made many recordings of guitar and banjo solos under his own name and under the *nom-de-plume* of Phil Lenard, when he has usually been accompanied by Wally Wallond on piano.

Fillis is the composer of "Dizzy Digits," "Uncanny Banjo" and others.

COLUMBIA. Guitar and banjo solos usually accompanied by either Arthur Young or Sid Bright, on piano.

Banjokes. DB354.

Banjoviality. 4643.

Blues Serenade. 4920.

Butterfingers. 4920.

Community Blues. 4471.

Dizzy Fingers. DB354.

Food For the Soul. 4471.

High Society Blues. DB256.

In "A." DB723.

Matter of Notes. 5282.

Just a Matter of Chords. 5010.

No. 13 Blues. DB723.

Suite Strings. 4161.

Tamin' the Tenor. 4161.

Uncanny Banjo. 4643.

DECCA.

Dizzy Digits. F2379.

\* Japanese Sandman. F3228.

\* Tiger Rag. F3228.

Uncanny Banjo. F2379.

COLUMBIA. Len Fillis' Novelty Orchestra.

Speak Easy. CB324.

**Douglas Finnell's Royal Stompers.**—No details are available concerning this American combination.

AMERICAN BRUNSWICK.

Right Stuff But Wrong Yo-Yo. 7123.

Sweet, Sweet Mama. 7123.

**Bert Firman.**—Bert Firman, British orchestra leader, was one of the first in this country to organise a dance

band, and also one of the first to broadcast in England.

Before Zonophone combined forces with Regal, Firman was Musical Director of the Zonophone Company, and during this period he gathered together a number of London's leading musicians for recording work. His recording combinations were Bert Firman's Dance Orchestra, the Cabaret Novelty Orchestra and the Rhythmic Eight.

COLLECTIVE.

BERT FIRMAN. Arranger and violin.

PERLEY BREED. Alto and baritone saxes.

BILL BARTON. Tenor sax.

TED HEATH. Trombone.

JOHN FIRMAN. Piano.

JOE BRANNELLY. Guitar.

BILLY BELL. Bass.

HARRY ROBBINS. Drums and xylophone.

ZONOPHONE. Bert Firman's Dance Orchestra.

Baltimore. 5049.

Sugar. 5049.

ZONOPHONE. The Cabaret Novelty Orchestra.

Hot Footin'. 2818.

Turkish Towel. 2802.

ZONOPHONE. The Rhythmic Eight.

Cornfed. 5046.

Diga Diga Doo. 5383.

Dusky Stevedore. 5252.

Harlem Madness. 5630.

Heartbreaking Baby. 5098.

I Ain't Got Nobody.

I Must Have That Man. 5347.

Just a Crazy Song. 5990.

Miss Annabelle Lee. 5062.

Mississippi Mud. 5164.

Oh, Monah! 6052.

Roll On, Mississippi, Roll On. 5938.

You Don't Like It, Not Much. 5062.

**The Five Harmaniacs.**—The title the Five Harmaniacs covers the identity of two separate coloured American dance units. Brunswick and Vocalion recordings were made by a quintet that include blue-blowing, piano and string work mostly in their discs. The Victor issues credited to the Five Harmaniacs were made by the better-known combination, the Washboard Serenaders.

\* Accompanied by Edgar Jackson's Dance Orchestra.



JACK HYLTON AND HIS ORCHESTRA—1926.



JACK HYLTON AND HIS ORCHESTRA—1935.



NOBLE SISSLE AND HIS SIZZLING SYNCOPATERS.



JOHNNY HAMP'S KENTUCKY SERENADERS.



EDDY DUCHIN AND HIS ORCHESTRA.

*Paramount Pictures.*



INA RAY HUTTON AND HER MELODEARS.

*[Paramount Pictures.]*



JEAN GOLDKETTE AND HIS ORCHESTRA.



THE LATE BERT L. RALTON AND HIS NEW YORK HAVANA BAND.  
(Note the early recording equipment.)



THE BOSTON ORCHESTRA.

Joe Brannelly, Alec Ure, Howard Jacobs, Carroll Gibbons and Reginald Pursglove.



GUS ARNHEIM AND HIS ORCHESTRA. [Warner Brothers Pictures.]

PLATE VI.



LEW STONE AND HIS BAND. [British and Dominions Film Corporation.]



THE SAVOY QUARTET.  
Dave Comer, Bill Blanche, Joe Wilbur and Harry Robbins, Sr.



ROY FOX AND HIS BAND.



THE BOSWELL SISTERS.

[United Artists

PLATE VIII.



BUD FREEMAN.



RUDY WIEDOEFT.



LORING "RED" NICHOLS.



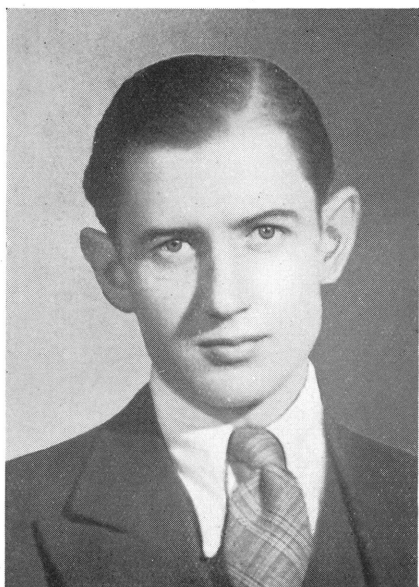
THE LATE LEON "BIX" BEIDERBECKE.



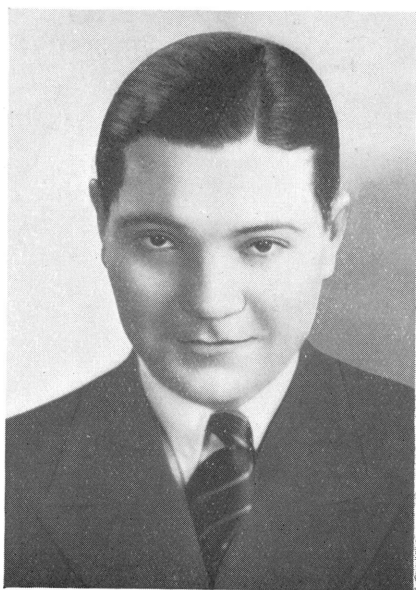
SOPHIE TUCKER.



CLEO BROWN.



PATRICK C. "SPIKE" HUGHES.



JACK TEAGARDEN.

PLATE X.



[Columbia Pictures.]

HARRY RICHMAN WITH THE REILLY-FARLEY ONYX CLUB BOYS.



COON-SANDERS ORCHESTRA.



CLAUDE BAMPTON AND HIS BANDITS.



ABE LYMAN AND HIS ORCHESTRA.

[Paramount Pictures.]

PLATE XII.



WILL OSBORNE AND HIS ORCHESTRA.



GUY LOMBARDO AND HIS ROYAL CANADIANS. *[Paramount Pictures.]*



FRED ELIZALDE AND HIS MUSIC.



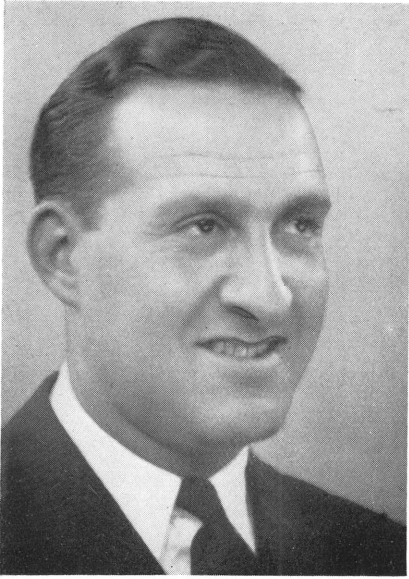
LUCKY MILLINDER AND MILLS' BLUE RHYTHM BAND.



THE RAMBLERS.  
With Coleman Hawkins.



DON REDMAN AND HIS ORCHESTRA.



LEW DAVIS.

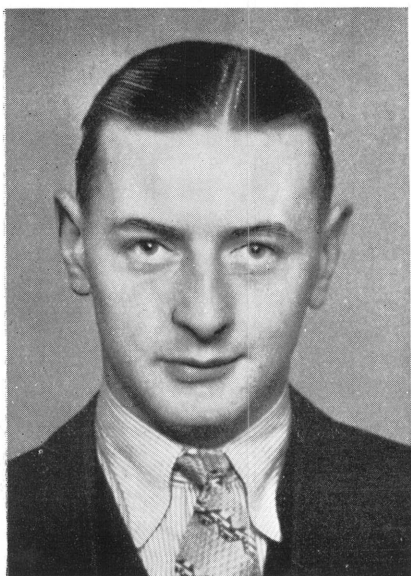


MAX GOLDBERG.



[Henri Selmer and Co., Ltd.]

BENNY GOODMAN AND HIS ORCHESTRA.



MAX ABRAMS.



FRANKIE TRUMBAUER.



[Paramount Pictures.  
Frank Prince, Ben Bernie, Julian Davidson,  
Dick Stabile and Manny Prager.



Sid Weiss, Carmen Mastren, Wingy Mannone  
and Joe Marsala.

## BRUNSWICK.

Carolina. 3703.

## VOCALION.

Sleepy Blues. 7002.

## VICTOR. The Washboard Serenaders.

Coney Island Washboard. 20293.

It Takes a Good Woman. 20507.

Sadie Green. 20293.

What Makes My Baby Cry? 20507.

## ZONOPHONE.

It Takes a Good Woman. 2965.

What Makes My Baby Cry? 2965.

**The Five Spirits of Rhythm.**—This combination of voices and guitars has only recently come into existence. During 1935 they have appeared in New York at the Onyx Club and the Coin de Paris.

WILBUR DANIELS. Tenor and ten-string tiple.

DOUGLAS DANIELS. Tenor and four-string tiple.

LEO WATSON. Bass and ten-string tiple.

THEODORE BUNN. Baritone and guitar.

VIRGIL SCOGGINS. Tenor, whisk-brooms and suitcase.

## BRUNSWICK. 1934-1935.

Dr. Watson and Mr. Holmes. 01944.

I Got Rhythm. 01715.

I'll Be Ready. 01698.

Junk Man. 01944.

My Old Man. 01698.

Rhythm. 01715.

## BRUNSWICK. With Red McKenzie, vocalist, and Wilson Myers, bass, added.

As Long As I Live. 01891.

From Monday On. 01891.

I've Got the World on a String. 01997.

Shoutin' in That Amen Corner. 02058.

That's What I Hate About Love.

02058.

Way Down Yonder in New Orleans.

01997.

**Reginald Foresythe.** — Reginald Foresythe, composer, arranger and pianist, was born in London on May 28th, 1907. His father was a West African barrister; his mother is German.

As a youth, Reginald commenced to play the piano at the age of eight. During his holidays from school at Leigh-on-Sea he played at Saturday-night dances in Reading. When he left school he worked for a time with

a Translating Bureau in the City. Then he went to Paris as the accompanist of Zaidee Jackson, the singer. A trip to Australia followed, and in the Antipodes he accompanied the tenor Walter Richardson.

Later he went to Honolulu on holiday, and then journeyed to California, where he worked with various film companies, including United Artists and Metro-Goldwyn-Mayer. At this time he made several recordings with Paul Howard's Quality Serenaders.

In 1930 Foresythe went to Chicago, where he wrote "Deep Forest" as a signature tune for Earl Hines' Orchestra. He also composed a piece entitled "Full Moon," which became shelved until comparatively recently, when it became "The Autocrat Before Breakfast."

Then he came back to London, and in October 1933 appeared at the Café de la Paix with a ten-piece combination. At the end of 1934, Reginald went back to New York on a visit, and was the guest artist of Paul Whiteman. During his stay in New York he made a number of recordings with a combination gathered together by himself in that city.

February 1935 saw his return to London, and three months later he appeared at the "400" Club in Leicester Square with his own orchestra. In the latter part of the year both Foresythe and his orchestra appeared in the British picture "Jimmy Boy."

He is the composer of "Strange Interlude," "Landscape," "Southern Holiday," "Melancholy Clown," "Serenade for a Wealthy Widow," "Duke Insists," "Garden of Weed," and many others. With Andy Razaf he wrote "Mississippi Basin" and "He's a Son of the South."

Early in 1935 his composition "Southern Holiday" was recorded by Henry Hall's Orchestra (Columbia DX683), with Foresythe at the piano.

## COLUMBIA. Piano solos.

Because It's Love. DB1407 and

FB1141.

St. Louis Blues. DB1407 and FB1141.

## COLUMBIA. Piano duets with Arthur Young.

Camembert. DB1264.

Chromolithograph. DB1264.

DECCA. Piano duets with Arthur Young, accompanied by Dick Ball, bass, and Max Bacon, drums.

Anything Goes. K770.

Roberta. F5637.

Rumbas On Toast. K777.

Sweet Adeline. F5636.

and others.

1933. REGINALD FORESYTHE'S NEW MUSIC.

REGINALD FORESYTHE. Piano and arranger.

JIMMY WATSON.

1st Alto sax.

IVOR LAMB.

2nd Alto sax.

ALF MORGAN.

Tenor sax.

TED MARSHALL.

1st Clarinet.

GEORGE NEWMAN.

2nd Clarinet.

C. W. HARDING.

Bassoon.

JOE GIBSON.

Bass.

DON WHITELAW.

Drums.

COLUMBIA. 1933.

Angry Jungle. CB675.

Berceuse for an Unwanted Child.

CB726.

Garden of Weed. CB726.

Serenade for a Wealthy Widow.

CB675.

REGINALD FORESYTHE. Piano and arranger.

CYRIL CLARKE.

1st Clarinet.

BILL APPS.

2nd Clarinet.

CLAUDE HUGHES.

Bassoon.

JIMMY WATSON.

1st Alto sax.

BILL BARCLAY.

2nd Alto sax.

JACK AMEROSE.

Tenor sax.

JACK COLLIER.

Bass.

GEORGE ELKRIC.

Drums.

COLUMBIA. 1933-1934.

Autocrat Before Breakfast. CB787.

Bit. CB744.

Duke Insists. CB744.

Volcanic. CB787.

1935. New York combination.

REGINALD FORESYTHE. Piano and arranger.

BENNY GOODMAN.

1st Clarinet.

JOHNNY MUENZEN-

BERGER.

2nd Clarinet.

SOL SCHOENBACH.

Bassoon.

TOOTS MANDELLO.

1st Alto sax.

HYMER SCHERTZER.

2nd Alto sax.

DICK CLARK.

Tenor sax.

JOHN KIRBY.

Bass.

GENE KRUPA.

Drums.

COLUMBIA. 1935.

Dodging a Divorcee. FB1031.

Greener the Grass. FB1233.

Lullaby. FB1031.

Melancholy Clown. FB1233.

LATE 1935.

REGINALD FORESYTHE. Piano and arranger.

CYRIL CLARKE.

1st Clarinet.

DICK SAVAGE.

2nd Clarinet.

HARRY CARR.

1st Alto sax.

JIMMY WATSON.

2nd Alto sax.

EDDIE FARGE.

Tenor sax.

J. L. BRENCHLEY.

Bassoon.

DON STUTELEY.

Bass.

JACK SIMPSON.

Drums.

DECCA. 1935.

Homage to Louis Armstrong. F5660.

Landscape. F5660.

Sweet Georgia Brown. F5711.

Tea for Two. F5711.

**The Four Aces.**—This British vocal quartet was discovered in 1933 as the result of an amateur Radio Artists' competition held at the Granada Theatre, Tooting, London.

SYD COLLINS. Guitar and "scat."

STAN EMENEY. Leader and

"melody."

JOHN EMENEY. "Bass."

BARRY TINSLEY. "Brass."

DECCA. 1934-1936.

Blue Prelude. F5817.

Corrinne Corrina. F5437.

Diga Diga Doo. F5198.

Dinah. F5198.

Farewell Blues. F5817.

Girl With the Dreamy Eyes. F5531.

Hand Me Down My Walking Cane.

F5829.

Hot Dogs and Sasparilla. F5437.

In the Shade of the Old Apple Tree.

F5337.

Melody Trumps. F5690.

New Jig Rhythm. F5531.

Rain. F5597.

Rhythm is Our Business. F5597.

Take Cover. F5829.

Walkin' the Chalk Line. F5337.

**The Four Blackbirds.**—This American vocal quartet came into existence in 1935, but little has been heard of their activities and history in this country.

In addition to their own vocal recordings they have made one or two discs with Cliff Edwards accompanied by Dick McDonough, guitar.

BRUNSWICK. 1935.

Black-eyed Susan Brown. 02024.

Dixie Rhythm. 02024.

AMERICAN VOCALION.

Basin Street Blues. 2981.

Louisville Lady. 2981.

Miss Otis Regrets. 2895.

Moon Glow. 2943.

PERFECT. With Cliff Edwards and Dick McDonough on guitar.

It's an Old Southern Custom. 13126.

**The Four Bright Sparks.**—This British combination was assembled between 1930 and 1931 by Van Phillips for recording with Columbia. Various instrumentalists from London's leading bands helped to make their many recordings. At the end of 1931, the unit ceased recording. Three years later Columbia decided to organise a new group under the direction of Arthur Young.

1930-1931.

VAN PHILLIPS.	Saxes and clarinet.
ARTHUR YOUNG.	Piano.
LEN FILLIS.	Guitar.
RUDY STARITA.	Drums and xylophone.

Other musicians to appear in the recordings of this unit include Al Starita, saxophonist; Sid Bright, piano; and Ted Heath, trombone. Vocalists usually comprised Billy Milton, Betty Bolton, Sam Browne and Lou Albeldardo.

COLUMBIA. 1930.

At Last I'm in Love. CB51.  
 Can I Help It? CB110.  
 Duke of Ka-Ki-Ak. CB10.  
 Hard to Get. 5735.  
 He's My Secret Passion. CB134.  
 High Society Blues. CB68.  
 Highway to Heaven. CB178.  
 Kerb Step. 5735.  
 Let's Go Native. CB134.  
 Moanin' for You. CB177.  
 My Idea of Heaven. CB51.  
 Sweet Nothings of Love. CB10.  
 Tain't No Sin. 5723.  
 You Gotta Be Modernistic. CB110.

1934. COLLECTIVE ONLY.

GEORGE MELACHRINO.	Saxes and clarinet.
HARRY CARR.	Saxes and flute.
ARTHUR YOUNG.	Piano.
ALBERT HARRIS.	Guitar.
HARRY SHERMAN.	Guitar.
RUDY STARITA.	Drums and xylophone.

COLUMBIA. 1934.

Give Me Liberty. CB749.  
 Nasty Man. CB757.

**The Four Crochets.**—This British vocal quartet came into existence in the latter part of 1934 under the leader-

ship of Arthur Reed. All four are Londoners, three having acted in clerical capacities, and the fourth having worked in Smithfield Meat Market.

In 1935 they appeared in the film "Railroad Rhythm," broadcast with Debroy Somers and appeared in Leslie Henson's show, "Seeing Stars."

ARTHUR REED.	Tenor and guitar.
FRED HOLMES.	Melody.
HARRY HAWES.	Trumpet.
JACK HAZLETON.	Bass.

REGAL-ZONOPHONE. 1935.

I Can't Give You Anything But Love.

MR1781.

I Heard. MR1728.

Nagasaki. MR1945.

New Jig Rhythm. MR1781.

Railroad Rhythm. MR1945.

St. Louis Blues. MR1728.

**The Four Ink-Spots.**—This coloured American guitar-playing, singing and dancing quartet were brought to London in 1934 by Jack Hylton, after being discovered in New York. They went on tour with Jack for a short time, and then returned to New York, where they commenced radio and recording work in addition to appearances in various clubs.

Their film debut was made in 1935, in a short subject for Universal entitled "What a Business."

CHARLES FUQUA.	Guitar.
JERRY DANIELS.	Guitar.
IVORY WATSON.	Guitar.
ORVILLE JONES.	Bass.

H.M.V. 1935-1936.

Don't 'Low No Swingin' Here. B8418.  
 Swing, Gate, Swing. B8418.  
 Swinging on the Strings. BD146.  
 Your Feet's Too Big. BD146.

**The Four Spades.**—An obscure American recording combination concerning which nothing has been discovered.

AMERICAN COLUMBIA.

Making Up Blues Blue. 14028-D.  
 Squabbling Blues. 14028-D.

**Len Fowler.**—Len Fowler is an American coloured pianist and composer who was born in Chicago, Illinois. Very little is known about his

activities, although it is understood that he has worked for many years in and around Illinois. He is the composer of a number of pieces, including "Chitterlin' Strut."

AMERICAN COLUMBIA. Fowler's Favourite.

Hot Strut. 14230-D.

Percolatin' Blues. 14230-D.

AMERICAN COLUMBIA. Fowler's Washboard Wonders.

Chitterlin' Strut. 14084-D.

Florida Blues. 14111-D.

Salty Dog. 14111-D.

Washboard Stomp. 14084-D.

**Roy Fox.**—Roy Fox was born in Colorado, California, in 1901. His first entrance into the musical profession was as supervisor for the recording arrangements with the Fox Film Studios in Hollywood. Then he joined Abe Lyman's Orchestra, and founded his own style of "whispering" trumpet-playing.

After playing with Lyman for a short time, he left and organised his own combination. Roy Fox and his Montmartre Orchestra, which recorded a number of titles in the United States, also accompanied many of the vocals of June Pursell.

In 1929 Fox came to England, and formed his own band for the Café de Paris in London. The following year he was appointed Musical Director of Decca, a position he still holds. His band then went to the Monseigneur Restaurant in Piccadilly. In 1933 Fox organised a fourteen-piece combination for the Café Anglais. Then followed a Royal Command performance for Their Majesties the King and Queen of the Belgians in Brussels, in December 1932. On his return to England in 1933, he took the band to the Kit-Cat Club, and later played at the Royal Command performance at the London Palladium. Then came five concerts in Holland and a short engagement at the Deauville Casino in August 1934.

More recently the band has been making stage appearances throughout the country, in addition to appearing in the films "On the Air" and "Radio Parade." The signature tune of the band, made famous through broadcasts and recordings, is "Whispering."

#### 1930-1932. COLLECTIVE ONLY.

ROY FOX.	Leader	and trumpet.
NAT GONELLA.	Trumpet	and vocals.
ANDY HODGKISS.	Trumpet.	
SID BUCKMAN.	Trumpet.	
ERIC TANN.	Trombone.	
JOE FERRIE.	Trombone.	
ERNEST RITTE.	Alto sax and clarinet.	
JIM EASTON.	Alto sax and clarinet.	
HARRY GOLD.	Alto sax and clarinet.	
HARRY BERLY.	Tenor sax and viola.	
LEW STONE.	Piano and arranger.	
JACK NATHAN.	Piano.	
TINY WINTERS.	Bass.	
GEORGE GIBBS.	Bass.	
AL BOWLLY.	Guitar and vocals.	
IVOR MAIRANTS.	Guitar.	
BILL HARTY.	Drums.	
MAURICE BURMAN.	Drums.	
JACK PLANT.	Vocals.	
EVE BECKE.	Vocals.	

#### DECCA.

Concentratin' On You.	F2839.
Corrinne Corrina.	F2839.
Georgia On My Mind.	F2804.
How'm I Doin'?	F3198.
I Got Rhythm.	F3004.
Kicking the Gong Around.	F2834.
Memories of You.	F2194.
Minnie the Moocher.	F2834.
Minnie the Moocher's Wedding Day.	F3063.
Nobody's Sweetheart.	F2716.
Oh! Monah.	F2763.
Old Man of the Mountains.	F3063.
One More Time.	F2294.
Roy Fox Chooses.	F3322.
Somebody Stole My Gal.	F3618.
Them There Eyes.	F2252.
Whispering.	F2469 and K713.
You Rascal, You!	F2805.
You're Lucky To Me.	F2194.

#### 1933-1935.

ROY FOX.	Leader and trumpet.
SID BUCKMAN.	1st Trumpet and vocals.
LESLIE LAMBERT.	2nd Trumpet and vocals.
GEORGE ROWE.	1st Trombone.
FREDDIE WELSH.	2nd Trombone.
ART CHRISTMAS.	Alto sax and clarinet.
HUGH TRIPP.	Alto sax and clarinet.

HARRY GOLD. Tenor sax and arranger.  
 REX OWEN. Baritone sax.  
 JACK NATHAN. Piano and arranger.  
 IVOR MAIRANTS. Guitar and vocals.  
 GEORGE GIBBS. Bass.  
 MAURICE BURMAN. Drums.  
 PEGGY DELL. Vocals and 2nd piano.  
 DENNY DENNIS. Vocals.  
 MARY LEE. Vocals.

*Note.*—The vocal trio the Cubs is made up of Ivor Mairants, Leslie Lambert and Harry Gold. In October 1935, Freddie Welsh was succeeded by Jock Bain.

## DECCA.

Alexander's Ragtime Band. K769.  
 Cotton. F5704.  
 Drowsy Blues. F5124.  
 Japanese Sandman. K769.  
 Jungle Blues. F5124.  
 Rhythm Lullabye. F5704.  
 \*St. Louis Blues. F5606.  
 \*Some of these Days. F5606.  
 Truckin'. F5704.

## H.M.V. 1936.

Dangerous You. BD5011.  
 Moon For Sale. BD5016.  
 Rhythm in My Nursery Rhymes. BD5014.

**Bud Freeman.**—Bud Freeman, tenor saxophone player and composer of "The Eel," "Honey, Just For You," and other compositions, was born in Chicago, Illinois, on April 13th, 1906. As a boy he taught himself to play the drums, but later he received lessons in the saxophone and clarinet family.

Bud's schooling interfered with his "gig" work and his listening to Louis Armstrong and King Oliver in the evenings, so he gave up his school studies and started playing with various minor combinations.

Later he joined Ben Pollack, with whom he first came into prominence. Various combinations with which he has played and recorded include McKenzie and Condon's Chicagoans, Hoagy Carmichael; Eddie Condon; Dorsey Brothers; Benny Goodman; Joe Haymes; Red Nichols' Five Pennies; Adrian's Ramblers; Venuti's Blue Six; Mezz Mezzrow's Orchestra; and more recently, in 1935, with

Ray Noble's American combination and Gene Gifford's Orchestra.

## 1928. BUD FREEMAN'S ORCHESTRA.

BUD FREEMAN. Tenor sax.  
 JIMMY LORD. Alto sax and clarinet.  
 JOHN MANDEL. Trumpet.  
 FLOYD O'BRIEN. Trombone.  
 DAVE WORTH. Piano.  
 EDDIE CONDON. Banjo.  
 GENE KRUPA. Drums.  
 RED MCKENZIE. Vocals.

## OKEH. 1928.

Can't Help Lovin' Dat Man. 41168.  
 Craze-ology. 41168.

## 1936. BUD FREEMAN'S WINDY CITY FIVE.

BUD FREEMAN. Tenor sax and clarinet.  
 BUNNY BERIGAN. Trumpet.  
 CLAUDE THORNHILL. Piano.  
 EDDIE CONDON. Guitar.  
 GRACHAN MONCUR. Bass.  
 COSY COLE. Drums.

## PARLOPHONE. To be issued.

Buzzard.  
 Keep Smiling at Trouble.  
 Tillie's Down Town Now.

**Friars Society Orchestra.**—This white American combination was under the direction of Elmer Schoebel, pianist and composer of "Everybody Stomp," "Spanish Shawl," "Prince of Wails," "T.N.T.," and others.

When the combination split up in the early 'twenties, half the members joined the New Orleans Rhythm Kings, to which combination reference should be made for further details.

ELMER SCHOEBEL. Piano and arranger.  
 PAUL MARES. Trumpet.  
 GEORGE BRUNIES. Trombone.  
 LEON RAPPOLO. Clarinet.  
 JACK PETTIS. Saxs.  
 LEW BLACK. Banjo.  
 AL LOYACANO. Bass.  
 FRANK SNYDER. Drums.

## GENNETT.

Oriental. 4966.

AMERICAN BRUNSWICK. Under the title of Elmer Schoebel and his Friars Society Orchestra. Frank Teschmaker is said to be on clarinet.

Copenhagen. 4652.  
 Prince of Wails. 4652.

\* Accompanying vocals by Peggy Dell.

**BRUNSWICK. 1936. Gennett reissues.**

Bugle-call Blues. 02213.

Eccentric. 02211.

Farewell Blues. 02211.

Panama. 02212.

\*San. 02213.

Tiger Rag. 02212.

**1935. PAUL MARES AND HIS FRIARS SOCIETY ORCHESTRA.**

PAUL MARES. Leader and trumpet.

SANTA PECORA. Trombone.

BOYCE BROWN. Alto sax and clarinet.

OMAR SIMEON. Alto sax and clarinet.

JESS STACY. Piano.

PETE PETERSON. Bass.

GEORGE WHETLING. Drums.

**OKEH. 1935.**

Land Of Dreams. 41575.

Maple-leaf Rag. 41574.

Nagasaki. 41574.

Reincarnation. 41575.

**Frank Froeba's Swing Band.**—Frank Froeba, white American pianist, was born in New Orleans in August 1907. At the age of ten he commenced his piano studies. Five years later he secured his first job, his principal work of the evening being to play "Yes, We Have No Bananas."

When he was seventeen he went to New York and joined Johnny Detroit's Orchestra at the Balconese Ballroom. This unit succeeded the Original Memphis Five.

Since 1926 Froeba has played with the combinations of Frank Cornwall, Jerry Freeman, Enoch Light, Will

Osborne, Roger Wolfe Kahn, Benny Goodman, Johnny Davis, Red McKenzie, Bob Howard, and others.

At the end of 1935 he joined the Onyx Club group in New York.

SLATTS LONG.

Clarinet.

HERB HAYMER.

Tenor sax.

JACK PURVIS.

Trumpet and

vocals.

FRANK FROEBA.

Piano.

CLAYTON DUEER.

Guitar.

CARROLL WALROND.

Bass.

EDDIE DOUGHERTY. Drums.

**AMERICAN COLUMBIA. 1936.**

Church Mouse on a Spree.

Music Goes 'Round and Around.

3110-D.

There'll Be a Great Day. 3110-D.

**Earl Fuller's Orchestra.**—In 1914 Earl Fuller's Orchestra was one of the leading jazz combinations in New York. Between 1915 and 1917 the unit was playing at a Coney Island restaurant, and the leading funster of the band was Ted Lewis, who received his start with Fuller. Earl Fuller led the band on piano, and his drummer for a number of years was Dusty Rhoades.

**COLUMBIA. 1920.**

Cold Turkey. 2904.

Down Home Rag. 2907.

Howdy. 2906.

I Ain't Got Nobody Much. 2907.

Ida! Sweet as Apple Cider. 2905.

More Candy. 2905.

Pork and Beans. 2904.

Russian Rag. 2906.

**EMERSON.**

Jazz de Luxe. 952.

Jazzbo Jazz. 952.

\* Under the title of Husk O'Hara's Super Orchestra.

# G

## GARBER—GROFÉ

**GARBER, JAN.**—Jan Garber, orchestra leader and violinist, is one of the pioneers of dance music in America. In the early 'twenties he was the co-director of the Garber-Davis Orchestra, and shortly after he took over the combination that became known as Jan Garber's Orchestra.

Garber is in the musical world in a wholesale way. He has numerous combinations under his direction, and these bands play all over America and have made many recordings.

Between 1924 and 1928, his principal trumpeter and comedy man was Harry Goldfield, while his most-featured vocalist at this time was Morton Downey.

1935. Jan Garber's Orchestra.

JAN GARBER.	Leader and violin.
FRED LARGE.	1st Sax and clarinet.
JERRY LARGE.	2nd Sax and clarinet.
GEORGE PORTIER.	3rd Sax and clarinet.
FRITZ HILBORN.	1st Trumpet and vocals.
NORMAN DONAHUE.	2nd Trumpet.
DICK WHITE.	Trombone.
DOUGLAS ROE.	Piano.
RUDY RUDISELL.	Piano.
DONALD SHOUP.	Guitar.
CHARLES FORD.	Bass.
LEN PALMER.	Drums and vocals.
LEE BENNETT.	Vocals.

H.M.V. 1924. Garber-Davis Orchestra.

First, Last and Always. B1867.  
 Waitin' Around. B1883.  
 You're in Kentucky. B1810.

H.M.V. 1925-1927. Jan Garber's Orchestra.

Don't Bring Lulu. B2048.  
 Hinky Dinky Parley Voo. B1888.  
 I Want to Be Happy. B1978.  
 Mamie. B2078.  
 Montmartre Rose. B2079.  
 You Don't Like It, Not Much. B5326.

VICTOR. Jan Garber's Orchestra.

You're Gonna Lose Your Gal. 22444.

COLUMBIA. 1928-1929. Jan Garber's Orchestra.

I Wish I Could Shimmy. 4935.  
 Outside. 5454.  
 Round Evening. 5160.  
 She's a Great Great Girl. 4957.  
 Tin Ear. 4934.  
 Weary River. 5373.

AMERICAN COLUMBIA. Jan Garber's Orchestra.

Since My Best Girl Turned Me Down.  
 1306-D.  
 Washington and Lee Swing. 1452-D.

**Fred Gardner's Texas University Troubadours.**—As the title suggests, this group hails from the Texas University. No details are available.

OKEH.

Daniels Blues. 41458.  
 Loveless Love. 41440.  
 No Trumps. 41458.  
 Papa's Gone. 41440.

**Freddy Gardner.**—Freddy Gardner, British saxophone and clarinet player, was born in London on December 23rd, 1911. He started with small "gig" work, and worked his way through the Ambassadors' Club, Café Anglais, Café de Paris, Hotel Splendide, and with Syd Lipton at Grosvenor House.

In January 1935 he joined Lou Praeger's Orchestra. Freddy was featured in many of the recordings of Ray Noble's (British) Orchestra.

FREDDY GARDNER. Saxes and clarinet.

ARTHUR YOUNG. Piano.  
 ALBERT HARRIS. Guitar.  
 DICK BALL. Bass.  
 MAX BACON. Drums.

PARLOPHONE. 1936.

China Boy. R2153.

**The Georgia Jumpers.**—An obscure American combination concerning which nothing has been discovered.

**AMERICAN COLUMBIA.**

Big-feet Rag. 14620-D.  
California Blues. 14603-D.  
Guitar Rhythm. 14603-D.  
Ukulele Benny. 14620-D.

**Georgia Strutters.**—No details are available concerning this American combination.

**HARMONY.**

Everybody Mess Around. 231-H.  
Georgia Grind. 231-H.  
It's Right Here for You. 468-H.  
Original Black Bottom. 311-H.  
Rock Jenny Rock. 468-H.  
Wasn't it Nice? 311-H.

**Georgia Washboard Stompers.**—This American coloured combination is a recording unit for the American Decca Company, and came into being in 1935. No details are available concerning the names of the instrumentalists. The vocalist in their recordings is J. Fenderson, except in "Alexander's Ragtime Band," the chorus of which is sung by E. Foster.

**AMERICAN DECCA. 1935.**

After You've Gone. 7006.  
Alexander's Ragtime Band. 7006.  
Chasing Shadows. 7097.  
Chinatown, My Chinatown. 7005.  
Every Little Moment. 7096.  
Everybody Loves My Baby. 7002.  
Farewell Blues. 7003.  
High Society. 7002.  
I Can't Dance. 7004.  
I'm Livin' in a Great Big Way. 7094.  
In the Middle of a Kiss. 7096.  
Lady in Red. 7097.  
Limehouse Blues. 7005.  
Lulu's Back in Town. 7095.  
Name It. 7095.  
Tiger Rag. 7003.  
Who Stole the Lock? 7004.  
You're an Angel. 7094.

**The Georgians.**—Frank Guarente organised the Georgians in New York in 1922, for stage and recording purposes. The band was sponsored by Paul Specht, and the combination at that time was made up of Johnny O'Donnel, clarinet; Ray Stillwell, trombone; Arthur Schutt, piano; Chauncey Moorehouse, drums; and Frank Guarente on trumpet.

A few months later Ray Stillwell was

replaced by Archie Jones. At the same time the band was augmented by Arthur Johnson, saxophones; and Russell Deppey, banjo. Still later, Russell Morgan replaced Archie Jones.

In 1923 the Georgians visited London, and on returning to America played at the Addison Hotel in Detroit, and the Astor Hotel Roof and the Alamac Hotel in New York. Then the band was re-organised by Guarente and taken to Paris, where he opened up at Claridge's Hotel in 1925. Engagements followed at the Club Donner, Champs Elysées Theatre; the Perroquet in Brussels, the Kursaal, Ostend, and many other places.

Various concerts were given by the Georgians, and in Geneva, Switzerland, a concert held at the Victoria Hall on November 3rd, 1926, included such numbers as "The Origin of Jazz" (styles of San Francisco, New Orleans, Chicago and New York); "Jazz of the Future," "Stampede," symphonic and classical music and rhythm of the period, including a rendering of "Georgian's Blues."

In 1927 the Georgians split up, and Guarente came to London and for a time played with the Savoy Orpheans. Later he returned to New York, and shortly after was appointed first trumpet and assistant director to Victor Young's Orchestra, a position he holds to-day.

Guarente also plays with Lennie Hayton, Nat Shilkret, Fred Rich, NBC, etc. He is featured in many of the vocal recordings of Jack Teagarden.

In addition to his work as a trumpet player he has found time to compose several numbers, notably "Fidgety" and "Back Beats," and has written a book, "Modern Trumpet Method," published by Boosey and Hawkes.

**1926. THE GEORGIAN'S.**

FRANK GUARENTE.	Director	and
	trumpet.	
BEN PICKERING.	Trombone	and
	trumpet.	
ERNEST WHITE.	Saxophones, clari-	
	net and trum-	
	pet.	
EDDIE BAVE.	Saxophones	and
	clarinet.	
RENE DE PASCAL.	Saxophones	and
	clarinet.	
JOSEPH MURRAY.	Piano.	

B. RUNDIO. Banjo and guitar.  
 JACK RYAN. Sousaphone.  
 EDDIE NOYES. Drums and vocals.

## COLUMBIA. 1923-1926.

Barney Google. 3325.  
 Doodle-Do-Do. 3554.  
 Home Town Blues. 3391.  
 I'm Sitting Pretty. 3379.  
 I've Got a Cross-Eyed Papa. 3412.  
 Old-fashioned Love. 3388.  
 Savannah. 3544.  
 Shake Your Feet. 3420.  
 You May Be Fast. 3387.  
 You'd Better Keep Babying Baby.  
 3412.  
 You've Got to See Mamma Every Night.  
 3297.

## AMERICAN COLUMBIA. 1923-1925.

Chicago.  
 Henpecked Blues.  
 Havana.  
 I Wish I Could Shimmy.  
 King Tut.  
 Mamma Loves Papa.  
 Snakes Hips.  
 Way Down Yonder in New Orleans.

**Geraldo and his Music.**—Geraldo, whose real name is Gerald Bright, spent his youth travelling throughout Europe, and during this period he learned to play the piano. His first professional work was as a relief pianist in London.

Between 1924 and 1930 he directed small orchestras of his own, both in England and on the Continent. In August 1930 Geraldo's Gaucho Tango Band appeared at the Savoy Hotel in London. Following broadcasts and stage appearances, he became known as the Tango King. In 1933 he appeared at the Royal Command Performance, opening with his then famous signature tune, "Lady of Spain."

In September 1933 Geraldo formed a combined straight, dance and tango orchestra for the Savoy Hotel, where he has since been playing.

Geraldo and his Music have appeared in the films "Lilies of the Field," "Ten-Minute Alibi," "Brewster's Millions" and others. Their present signature tune is "I Bring to You Sweet Music."

## 1935.

GERALDO. Leader.  
 CYRIL GRANTHAM. Alto sax, clarinet and vocals.  
 BILLY WALKER. Alto sax and clarinet.

MICHAEL KREIN. Alto and baritone sax, clarinet and violin.

JIMMY SHANKLAND. Tenor sax, clarinet and accordion.

HARRY THOMPSON. Violin.  
 SID BRIGHT. Piano and deputy leader.

BILL TRINGHAM. Guitar.  
 GEORGE KIRBY. Bass.  
 ALEC URE. Drums.

## COLUMBIA. 1935.

Just A-Wearyin'. CB802.  
 Louisiana Fairy Tale. FB1093.  
 Lovely Liza Lee. FB1094.  
 On the Good Ship Lollipop. FB1070.  
 Rhythm of the Rumba. FB1057.  
 Solitude. FB1094.  
 What's the Reason? FB1059.

**Julia Gerity and her Boys.**—An obscure American combination led by Julia Gerity, who is the principal vocalist with the combination.

## VICTOR. 1931.

Sittin' on a Rubbish Can. 22896.

**George Gershwin.**—George Gershwin was born in Brooklyn, New York, on September 26th, 1898. By the time he was twelve he could play the piano, and he then commenced his real studies under the late Charles Hambitzer, followed by Edward Kelenyi and Ruben Goldmark.

When he was sixteen, he joined J. H. Remick, the music publishers. He had to play the firm's new pieces to visiting artistes. He then started composing, and had his first song published when he was sixteen. It bore one of the longest titles on record, "When You Want 'Em, You Can't Get 'Em; When You Got 'Em, You Don't Want 'Em."

Various other numbers followed, and in 1919 he wrote his first hit, "Nobody But You," for the Broadway show "La, La, Lucille!" Then came "Swanee," sales of gramophone records of which nearly reached the three-million mark, "Please Do It Again," "Stairway to Paradise," "Somebody Loves Me," "Yankee Doodle Blues," "Wait a Bit, Susie," and others.

In 1923 Gershwin appeared at the Aeolian Hall, New York, as the accompanist of Eva Gauthier, who was

giving a recital of ragtime melodies and jazz songs. It was about this time that he wrote his famous "Rhapsody in Blue," and he was then the only person able to play the piece.

Later he wrote his "Piano Concerto in F" and "One Hundred and Fifty-fifth Street." The latter, a one-act operatic sketch, originally entitled "Blue Monday," was written for George White's "Scandals." But it did not prove a success at the time. Some years passed before Paul Whiteman brought it to life again. Between 1924 and 1926 Gershwin wrote the music for the successful musical shows "Lady, Be Good," "Tell Me More" and "Tip-Toes." Such hit tunes were included as "Fascinating Rhythm," "So Am I," "Why Do I Love You?" "Sweet and Low-down," "That Certain Feeling" and "The Man I Love."

His other various compositions include "I'd Rather Charleston," "Embraceable You," "I Got Rhythm," "Sam and Delilah" and "Bidin' My Time."

COLUMBIA. 1926-1928. Piano solos by George Gershwin.

Clap Yo' Hands. 4538.  
Do-Do-Do-Do. 4538.  
Funny Face. 5109.  
Looking for a Boy. 4065.  
Maybe. 4538.  
My One and Only. 5109.  
Someone to Watch Over Me. 4538.  
Sweet and Low-down. 4065.  
That Certain Feeling. 4066.  
When Do We Dance? 4066.

AMERICAN COLUMBIA.

Preludes Nos. 1 and 2. 7192-M.  
Prelude No. 2. 7192-M.

H.M.V.

\*An American in Paris. C1698 and C1699.

†Rhapsody in Blue. C1171 and C1395.

COLUMBIA. Paul Whiteman's Orchestra, with Roy Bargy on piano.

Concerto in F. 9665-7.

**Carroll Gibbons.**—Carroll Gibbons was born in Clinton, Massachusetts, in 1903. He studied music in Boston at the New England Conservatoire of Music, and then served in various dance combinations in America.

In 1924 he came to England, and for a time played with the old Savoy Havana Band. Later, he organised the Sylvians, a combination that played first at the Berkeley Hotel and then at the Savoy Hotel. Shortly after, he took over the leadership of the Savoy Orpheans.

Carroll Gibbons was appointed Musical Director of the Gramophone Company in 1928; and for a time he held the same position with British and Dominions Film Corporation.

At the end of 1929 he returned to America and joined Metro-Goldwyn-Mayer as staff composer at their Hollywood studios. Two years later he came back to London, and directed the Savoy Orpheans with Howard Jacobs. Except for a short visit to New York in 1933, when he recorded a few titles with Ben Selvin's Orchestra, he has remained at the Savoy.

In addition to his many recordings with his Savoy Orpheans, he has made numerous records with his Boy Friends, a combination made up of members of the Savoy Orpheans. He also recorded some years ago with Ronnie Munro's Orchestra, the Sylvians and the Boston Orchestra.

Carroll Gibbons is the composer of "On the Air," his signature tune, "While My Pretty One Sleeps," "Swing on the Gait," "I'm So Jealous," "My Cigarette Lady" (in conjunction with Rudy Vallee), "On the Other Side of Lovers' Lane," "One Hundred Per Cent" and "Garden in the Rain."

1934-1935. CARROLL GIBBONS' SAVOY ORPHEANS.

CARROLL GIBBONS. Leader, arranger and piano.

LAURIE PAYNE. 1st Alto sax, baritone sax and clarinet.

GEORGE MELACHRINO. 2nd Alto sax, baritone sax, clarinet, oboe, violin and viola.

GEORGE SMITH. Tenor sax, clarinet and flute.

EUGENE PINI. Violin.

BILL SHAKESPEARE. Trumpet.

BILLY HIGGS. Trumpet.

PAUL FENOULHET. Trombone, trumpet and arranger.

\* New Light Symphony Orchestra with Gershwin on piano.

† Paul Whiteman's Orchestra.

SAM ACRES. Trombone.  
 ARTHUR FENOULHET. Trombone, trumpet and arranger.  
 IAN STEWART. Piano.  
 BERT THOMAS. Guitar and banjo.  
 JACK EVETTS. Bass.  
 MAX ABRAMS. Drums.  
 ANNE LENNER. Vocals.  
 MARJORIE STEDEFORD. Vocals.

Until April 1935, Rudy Starita was in place of Max Abrams. Other instrumentalists who have served with the combination include Harry Jacobson, piano; and Harry Sherman, guitar.

H.M.V. 1929. Piano solos by Carroll Gibbons.

Crazy Rhythm. B2971.  
 I Can't Give You Anything But Love. B2971.  
 She's Funny that Way. B3031.  
 Wake Up and Dream. B3031.

H.M.V. 1929-1930. Carroll Gibbons' Playmates.

Body and Soul. B3347.  
 Mean to Me. B3110.  
 Moonbeam Dance. B3347.  
 Reach for Someone. B3110.

COLUMBIA. Piano solos by Carroll Gibbons.

Dancing Days (1920). DB1246 and FB1156.  
 Dancing Days (1921). DB1261 and FB1178.  
 Give Me a Heart to Sing To. DB1562.  
 I Only Have Eyes for You. DB1501.  
 If the Moon Turns Green. DB1562.  
 Love is in the Air Again. DB1501.

COLUMBIA. Piano duets with Harry Jacobson.

Gay Divorce. DB1288.  
 Give Me a Heart to Sing to. FB1139.  
 If the Moon Turns Green. FB1139.  
 Man from the Folies Bergère. DB1534.  
 Mississippi. DB1534.  
 Night and Day. DB1288.

COLUMBIA. Piano duets with Johnny Green.

Everything I Have is Yours. DB1326.  
 You're Such a Comfort to Me. DB1326.

COLUMBIA. Carroll Gibbons' Savoy Orpheans.

Bidin' My Time. CB502.  
 Blues in My Heart. CB427.  
 Broadway Rhythm. FB1202.  
 Cabin in the Cotton. CB483.  
 George Gershwin Medley. DX424.  
 I Heard. CB483.  
 I Won't Dance. FB1089.

It's Gonna Be You. CB587.  
 I've Got a Note. FB1067.  
 Keepin' Out of Mischief Now. CB459.  
 Mimi. CB534.  
 Old Man of the Mountain. CB510.  
 On the Air. CB525.  
 One Morning in May. CB742.  
 Peter Peter. CB640.  
 Rhapsody in Blue. DB1560.  
 Rolling in Money. CB742.  
 Sing, Brothers! CB473.  
 Stormy Weather. CB619.

COLUMBIA. Carroll Gibbons' Boy Friends.

According to the Moonlight. FB1096.  
 Bedtime Story. DB1152.  
 Black Coffee. FB1095.  
 Cabin in the Cotton. DB899.  
 Can't We Talk it Over? DB805.  
 Coronado. FB1279.  
 Fit as a Fiddle. DB1081.  
 Give Me a Ring. DB1163.  
 Home. DB789.  
 I Guess I'll Have to Change My Plan. DB1013.  
 I'll Never Be the Same. DB1010.  
 I'm Getting Sentimental Over You. DB1168.  
 It's an Old Southern Custom. FB1096.  
 Judy. DB1487.  
 Kerry Dance. DB1442.  
 Let Me Give My Happiness to You. DB1099.  
 Let's Fall in Love. DB1397.  
 Let's Put Out the Lights. DB1013.  
 Life is Just a Bowl of Cherries. DB732.  
 Love is Love Anywhere. DB1397.  
 Now That You're Gone. DB805.  
 On the Other Side of Lovers' Lane. DB1168.  
 Oh! That Kiss. DB899.  
 Piccolino. FB1189.  
 Shuffle Off to Buffalo. DB1137.  
 Sleepytime Down South. DB732.  
 Smoke Gets in Your Eyes. DB1478.  
 So At Last It's Come to This. DB1010.  
 Stars Fell On Alabama. DB1487.  
 Terence's Farewell to Kathleen. DB1442.  
 Thanks a Million. FB1279.  
 Three Wishes. DB1099.  
 Tony's Wife. DB1163.  
 Top Hat. FB1189.  
 We're Not Dressing. DB1398.  
 What Have We Got to Lose? DB1137.  
 What More Can I Ask? DB1081.  
 When the First Piccaninny. FB1095.  
 You Are Too Beautiful. DB1152.  
 You Try Somebody Else. DB789.  
 You've Got to Admit. DB1478.

COLUMBIA. Carroll Gibbons' Boy Friends, with Johnny Green on second piano.

Ain't She the Dainty? DB1309.  
 Close Your Eyes. DB1263.

Footlights Parade. DB1303.  
I Want a Fair and Square Man.

DB1309.

Not Bad. DB1368.

Nymph Errant. DB1297.

There's a Ring Around the Moon.

DB1297.

Two Friends in Harmony. DB1333.

Way to Love. DB1303.

What a Pleasant Surprise. DB1314.

What Now? DB1368.

Who Do You Think You Are?

DB1314.

You've Got Everything. DB1263.

COLUMBIA. Carroll Gibbons' Boy Friends,  
with Matt Malneck on violin.

On the Air. DB1001.

Till To-morrow. DB1001.

**Gene Gifford's Orchestra.**—H. Gene Gifford, American guitarist, composer and arranger, came into prominence with the Casa Loma Orchestra.

For nearly five years he was an active member of the Casa Loma, and during that time was responsible for many of the arrangements. His compositions during this time included "Rhythm Man," "Smoke Rings," "Maniacs' Ball," "Blue Jazz," "White Jazz," and others.

In 1935 Gifford organised his own recording combination in New York. The unit recorded his four most recent compositions.

1935.

GENE GIFFORD.	Arranger.
MATT MATLOCK.	Alto sax and clarinet.
BUD FREEMAN.	Tenor sax.
BUNNY BERIGAN.	Trumpet.
MOREY SAMUEL.	Trombone.
CLAUDE THORNHILL.	Piano.
DICK McDONOUGH.	Guitar.
PETE PETERSON.	Bass.
RAY BEAUDUC.	Drums.
WINGY MANNONE.	Vocals.

H.M.V. 1935.

Dizzy Glide. B8383.

New Orleans Twist. B8390.

Nothin' But the Blues. B8383.

Squareface. B8374.

**The Gilt-Edged Four.**—Between 1925 and 1927, a number of records were issued by Columbia and credited to the Gilt-Edged Four, a British combination used for recording purposes only. The group also accompanied certain vocal records by Ed. Lowry, Ramon Newton and Buddy Lee.

COLLECTIVE ONLY.

AL STARITA. Saxes, clarinet and  
vocals.

VAN PHILLIPS. Saxes.

MAX GOLDBERG. Trumpet.

SID BRIGHT. Piano.

LEN FILLIS. Guitar.

MAX BACON. Drums.

RUDY STARITA. Drums and xylo-  
phone.

COLUMBIA. 1925-1927.

Best Black. 3704.

Brotherly Love. 4311.

Cornfed. 4611.

Don't Bring Lulu. 3703.

Gonna Getta Girl. 4611.

Honey Bunch. 4002.

Hot Miss Molly. 3703.

I Can't Realise. 3710.

My Sugar. 3704.

Piccadilly Strut. 3840.

Tell All the World. 3711.

Tentin' Down in Tennessee. 4002.

Yiddisher Charleston. 4311.

**Jean Goldkette.**—Jean Goldkette, American orchestra leader and pianist, was born in France. Shortly after his family moved to Russia, where Jean received his education and musical training.

In 1910 he went to America, and later became the pianist with a small concert combination at Lamb's Café in Chicago. Then he moved to Detroit, and in 1921 formed his first dance orchestra. The combination included Don Murray, saxes and clarinet; Joe Venuti, violin; Red Nichols, trumpet; Paul van Loan and George Crozier, trombones; Bill Kreutz, piano; and Charles Harveth, drums. Three years later the unit was re-organised.

1924-1928. COLLECTIVE.

JEAN GOLDKETTE. Director.  
FRANKIE TRUMBAUER. Saxes and  
clarinet.

DON MURRAY. Saxes and  
clarinet.

DOC RYKER. Saxes and  
clarinet.

DANNY POLO. Saxes and  
clarinet.

BIX BEIDERBECKE. Trumpet.

RAY LUDWIG. Trumpet.

FRED FARRAR. Trumpet.

SPEIGAL WILCOX. Trombone.

BILL RANK. Trombone.

IZZY RISKIN. Piano.

HOWDY QUICKSELL. Banjo.

STEVE BROWN. Bass.

CHAUNCEY MOOREHOUSE. Drums.  
 RUSS MORGAN. Arranger.  
 BILL CHALLIS. Arranger.

*Note.*—For recording work Jimmy Dorsey, saxes and clarinet; Fud Livingston, saxes and clarinet; Tom Dorsey, trombone; Jimmy McPartland, trumpet; Bobby van Eps, piano; Joe Venuti, violin; and the late Eddie Lang, guitar, were used.

Various vocalists who have recorded with Goldkette include Greta Woodson, featured in "Just Imagine," and Ian Fleming, featured in "She's Funny that Way."

Goldkette's Orchestra spent much of its time playing at the Ivy Ballroom in Philadelphia, the Graystone Ballroom in Detroit, and touring, until late in 1927, when the unit was disbanded. Many of the members of the combination were then taken over by Smith Ballew.

Jeann is now a manager, handling the Charioteers and other units.

#### H.M.V.

Clementine. B5402.  
 Don't Be Like That. B5600.  
 Forgetting You. B5566.  
 Gimme a Little Kiss. B5080.  
 I'm Gonna Meet My Sweetie. B5363.  
 In the Evening. B1865.  
 Just Imagine. B5531.  
 Just a Little Kiss. B5470.  
 My Pretty Girl. B5324.  
 She's Funny that Way. B5623.  
 Slow River. B5397.  
 So Tired. B5479.  
 Sorry and Blue. B5081.  
 Sunny Disposish. B5289.

#### VICTOR.

Adoration.  
 Birmingham Bertha. 22077.  
 Blue River. 20981.  
 Dinah. 19947.  
 Four-leaf Clover. 20466.  
 Here Comes the Show-boat. 21166.  
 Hoosier Sweetheart. 20471.  
 I'd Love to Call. 20257.  
 Idolising. 20270.  
 Lilly.  
 Lonesome and Sorry. 20031.  
 Look at the World. 20472.  
 My Blackbirds are Bluebirds Now. 21805.  
 Play it Red.  
 Stampede.  
 Sunday. 20273.  
 Take a Good Look at Mine. 21889.  
 Ya' Comin' Out To-night. 21889.

**Nat Gonella.**—Nat Gonella, British trumpet player and vocalist, was born in London on March 7th, 1908. He learned to play a trumpet at school, and at the age of fifteen was playing with Archie Pitt's Busby Boys.

Nat came into prominence between 1927 and 1928, when he was playing with Bob Dryden's Rivoli Band in Manchester, where he also doubled on clarinet and violin. Then he went to Brighton and joined Archie Alexander's Band, and commenced to practise his speciality of impressions of Louis Armstrong. During his stay in Brighton he met Betty Godecharle, who became his wife.

Following periods with Billy Cotton and Roy Fox, he became one of the most prominent members of the band formed by Lew Stone in 1933. The following year he decided to launch out on his own with a small combination, Nat Gonella's Georgians, that has since toured the music-halls of London and the provinces. In late 1935 he took his unit on a short tour in Holland.

Nat Gonella has recorded with Edgar Jackson, Stanley Black, Nat Blakestone, the New Mayfair Orchestra, Ray Noble, Bert Ambrose and others. His Georgians starred in the British film "Pity the Poor Rich."

He has one brother, Bruts, and two sisters.

DECCA. Nat Gonella and his Trumpet—  
 with Bruts Gonella, Joe Ferrie, Jim Easton, Harry Jacobson, Eddie Carroll, Al Bowly, Tiny Winters and Bill Harty.

I Can't Believe That You're in Love With Me. F3176.

I Heard. F3176.

Rockin' Chair. F3292.

Sing, It's Good for You. F3531.

That's My Home. F3531.

When You're Smiling. F3292.

DECCA. With Harold Hood, piano; Don Barrigo, saxes; and Quaglinos Quartet.

Carolina. F5322.

Georgia On My Mind. F3992.

I Can't Dance. F5322.

Moon Country. F5108.

Sweet Sue, Just You. F3992.

Troublesome Trumpet. F5108.

BRUNSWICK. Accompanied by Garland Wilson on piano.

Nobody's Sweetheart. 01537.

Stormy Weather. 01537.

1934. NAT GONELLA'S GEORGIANS.  
 NAT GONELLA. Trumpet and vocals.  
 ALBERT TORRANCE. 1st Alto sax.  
 GEORGE EVANS. 2nd Alto sax.  
 DON BARRIGO. Tenor sax.  
 HAROLD HOOD. Piano.  
 ARTHUR BAKER. Guitar.  
 WILL HEMMINGS. Bass.  
 BOB DRYDEN. Drums.
- PARLOPHONE. 1934.  
 Dinah. R1983.  
 Don't Let Your Love Go Wrong. R1982.  
 Georgia. R1983.  
 Let Him Live. R1983.  
 Moon Glow. R1982.  
 Oh, Monah! R1983.  
 Sing, It's Good for You. R1983.  
 Troublesome Trumpet. R1983.
1935. COLLECTIVE.  
 NAT GONELLA. 1st Trumpet and vocals.  
 BRUTS GONELLA. 2nd Trumpet and vocals.  
 JOHNNY MORRISON. 3rd Trumpet.  
 ALBERT TORRANCE. 1st Alto sax and clarinet.  
 ERNEST RITTE. 2nd Alto sax and clarinet.  
 DON BARRIGO. Tenor sax.  
 PAT SMUTS. Tenor sax.  
 HAROLD HOOD. Piano.  
 JIMMY MESSINI. Guitar and vocals.  
 TINY WINTERS. Bass.  
 BOB DRYDEN. Drums and sometimes clarinet.  
 PAT HYDE. Vocals.
- PARLOPHONE. 1935-1936.  
 \*An Earful of Music. F133.  
 \*Basin Street Blues. F117.  
 Black Coffee. F210.  
 Blow Gabriel Blow. F193.  
 Breakin' the Ice. F149.  
 Blue, Turning Grey Over You. F369.  
 Capri Caprice. F317.  
 Chicago. F318.  
 \*Down at Uncle Bill's. F133.  
 \*E Flat Blues. F117.  
 Fan It. F415.  
 Farewell Blues. F209.  
 Fascinating Rhythm. F192.  
 Foxtrot Medley. F148.  
 Georgia Medley. F346.  
 Georgia Rockin' Chair. F346.  
 \*Georgia's Gorgeous Gal. F116.  
 Ghost of Dinah. F283.  
 Gonna Wed that Gal o' Mine. F162.  
 Hesitation Blues. F192.  
 Hot Lips. F193.  
 How Long Blues. F415.

- I Want to be Happy. F369.  
 \*I'm Gonna Wash My Hands. F116.  
 Japanese Sandman. F347.  
 Jealous. F319.  
 Jig Time. F180.  
 Junk Man Blues. F392.  
 Just a Crazy Song. F393.  
 Lazy River. F210.  
 Lullaby of the Volga. F228.  
 Mama Don't Allow It. F414.  
 Mister Rhythm Man. F132.  
 Mommy, I Don't Want to Go to Bed. F162.  
 Music Goes 'Round and Around. F386.  
 Nagasaki. F161.  
 New Orleans Twist. F318.  
 Oh, Peter. F284.  
 Ol' Man River. F370.  
 Pidgin English Hula. F284.  
 Rhythm is Our Business. F149.  
 St. Louis Blues. F209.  
 Sensation. F226.  
 Sheik of Araby. F317.  
 Singing the Blues. F392.  
 Solitude. F228.  
 Someone Stole Gabriel's Horn. F370.  
 Sophisticated Lady. F319.  
 Squareface. F227.  
 Star Dust. F132.  
 Strange Blues. F226.  
 Sweet and Hot. F227.  
 Sweet Music Man. F386.  
 Tiger Rag. F161.  
 Truckin'. F283.  
 Wabash Blues. F179.  
 Woe Is Me. F415.  
 Yeah, Man. F347.  
 Yes, Suh! F179.  
 You Rascal, You. F393.

**Benny Goodman.**—Benny Goodman, American clarinet and saxophone player, was born in 1909. He has seven brothers, including Harry, the bass player, and Freddy, who plays trumpet. He is the composer of "Savage Rhythm," "Clarinetitis," and others.

Benny entered the musical profession in Chicago at the age of nine. Four years later he was playing with the Wolverines. Between 1927 and 1931 he was with Ben Pollack's Orchestra. Since 1932 he has had his own combinations which, in addition to recording activities, have broadcast in New York.

Various bands with which Benny Goodman has recorded include Rube Bloom's Bayou Boys; the late Bix Beiderbecke; the late Russ Colombo; Red Norvo; Hoagy Carmichael; the Charleston Chasers; Reginald Foresythe;

\* Monia Litter on piano.

Venuti and Lang's All-Star Orchestra; Ted Lewis; Mills' Hotsy Totsy Gang; Red Nichols; Jack Pettis; the Seven Hot-Air Men; Jack Teagarden; Joe Venuti's Blue Six; and Teddy Wilson's Orchestra.

PANACHORD. Clarinet solos with piano and drums.

Clarinetitis. 25017.

That's a Plenty. 25017.

PANACHORD. Benny Goodman's Orchestra, with Jack Teagarden, trombone, and Eddie Lang on guitar.

Little Joe. 25031.

What Have We Got to Do? 25046.

BRUNSWICK. Benny Goodman's Boys, with Bud Freeman, tenor sax; Wingy Mannone, trumpet; and Joe Sullivan, piano.

After a While. 1264.

Muskrat Scramble. 1264.

AMERICAN BRUNSWICK. The same, but with Jimmy McPartland on trumpet.

Blue. 3975.

Jungle Blues. 4013.

Room 1411. 4013.

Shirt Tail Stomp. 3975.

VOCALION. Benny Goodman's Boys.

Jazz Holiday. 15656.

Wolverine Blues. 15656.

BANNER. Under the title of the Modernists.

I'm Getting Sentimental Over You.

33192.

Solitude. 33192.

1933-1934. BENNY GOODMAN'S ORCHESTRA. COLLECTIVE.

BENNY GOODMAN. Leader and clarinet.

ARTHUR KARLE. Tenor sax.

MANNY KLEIN. 1st Trumpet.

CHARLIE

TEAGARDEN. 2nd Trumpet.

JACK TEAGARDEN. Trombone and vocals.

JOE SULLIVAN. Piano.

FRANK FROEBA. 2nd piano (occasionally).

DICK McDONOUGH. Guitar.

ARTHUR BERNSTEIN. Bass.

GENE KRUPA. Drums.

MILDRED BAILEY. Vocals.

Note.—Other instrumentalists who have played and recorded with this combination include Harry Ross, tenor sax; Jack Lacey, trombone; Shirley Clay, trumpet; and Coleman Hawkins, tenor sax.

# COLUMBIA.

Ain't Cha Glad? CB692.

Bugle-call Rag. FB1003.

Dr Heckle and Mr. Jibe. CB712.

\*Emaline. CB759.

\*Georgia Jubilee. CB759.

I Gotta Right to Sing the Blues.

CB692.

I'm a Hundred Per Cent. for You.

FB1023.

\*Junk Man. CB730.

Keep On Doin' What You're Doin'.

CB745.

Like a Bolt from the Blue. FB1023.

Moon Glow. CB786.

Nitwit Serenade. FB1003.

\*Ol' Pappy. CB730.

Texas Tea-party. CB712.

Your Mother's Son-in-Law. CB786.

# AMERICAN COLUMBIA.

As Long as I Live. 2923-D.

Basin Street Blues. 2914-D.

Beale Street Blues. 2914-D.

Breakfast Ball. 2927-D.

Help Yourself to Happiness. 2542-D.

I Ain't Lazy, I'm Just Dreaming.

2923-D.

†It Happens to the Best of Friends.

2947-D.

Love Me or Leave Me. 2871-D.

Not That I Care. 2542-D.

Riffin' the Scotch. 2867-D.

†Take My Word. 2947-D.

Tappin' the Barrel. 2856-D.

Why Couldn't It Be Poor Little Me?

2871-D.

# MELOTONE.

And then Your Lips Met Mine.

M-12023.

Can We Live On Love? M-12120.

Falling in Love Again. M-12070.

He's Not Worth Your Tears.

M-12023.

It Looks Like Love. M-12149.

I Wanna Be Around My Baby.

M-12138.

Linda. M-12024.

Mine Yesterday. M-12100.

99 Out of a Hundred. M-12100.

Pardon Me, Pretty Baby. M-12208.

# 1935.

BENNY GOODMAN. Leader and clarinet.

TOOTS MANDELLO. Alto sax, clarinet and vocals.

HYMIE SCHERTZER. Alto sax and clarinet.

DICK CLARK. Tenor sax.

ARTHUR ROLLINI. Tenor sax.

PEE WEE ERWIN. 1st Trumpet.

ART SYLVESTER. 2nd Trumpet.

JERRY NEARY. 3rd Trumpet.

\* Featuring Coleman Hawkins, tenor sax.

† Jack Lacey on trombone.

JACK LACEY. 1st Trombone.  
 RED BALLARD. 2nd Trombone.  
 FRANK FROEBA. Piano.  
 GEORGE VAN EPS. Guitar.  
 HARRY GOODMAN. Bass.  
 GENE KRUPA. Drums.  
 HELEN WARD. Vocals.  
 RAY HENDRICKS. Vocals.

*Note.*—Others who have played with the combination include Bunny Berigan and Ralph Muzillo, trumpets; Jack Jenny, trombone; and Eddie Durham, guitar. Later Alan Reuss succeeded van Eps; Nat Kayzebler succeeded Pee Wee Erwin; Jess Stacy succeeded Frank Froeba; and Joe Harris, trombone and vocals, was added.

Arranging is in the hands of Benny Carter, Fletcher Henderson, Fud Livingston, Edgar Sampson and Gordon Jenkins.

**COLUMBIA. 1935.**

Clouds. FB1050.  
 I Was Lucky. FB1064.  
 Throwing Stones. FB1037.

**AMERICAN COLUMBIA. 1935.**

Blue Moon. 3003-D.  
 Cokey. 3011-D.  
 Dixieland Band. 3033-D.  
 Down Home Rag. 3033-D.  
 Music-hall Rag. 3011-D.  
 Night Wind. 3015-D.  
 Singing a Happy Song. 3018-D.

**H.M.V. 1935.**

Always. JF48.  
 Ballad in Blue. B8389.  
 Between the Devil. B8389.  
 Blue Skies. B8398.  
 Dear Old Southland. B8398.  
 Dixieland Band. BD183.  
 I'm Livin'. BD284.  
 Japanese Sandman. JF48.  
 King Porter Stomp. B8374.  
 Restless. BD182.  
 Sometimes I'm Happy. JF40.  
 You're a Heavenly Thing. BD182.

**VICTOR. 1935.**

Basin Street Blues. 25258.  
 Breakin' in a Pair of Shoes. 25247.  
 Get Rhythm In Your Feet. 25081.  
 Good-bye. 25215.  
 Goody Goody. 25245.  
 Hoorah for Love! 25011.  
 Hunkadola. 25009.  
 It's Been So Long. 25245.  
 Jingle Bells. 25145.  
 No Other One. 25193.  
 Sandman. 25215.  
 Stompin' at the Savoy. 25247.

When Buddha Smiles. 25258.  
 Yankee Doodle. 25193.

**H.M.V. 1935.** Benny Goodman's Trio, with Benny Goodman, clarinet; Theodore Wilson, piano; and Gene Krupa, drums.

After You've Gone. B8381.  
 Body and Soul. B8381.  
 Someday Sweetheart. B8402.  
 Who. B8402.

**REGAL-ZONOPHONE. 1935.** Under the title of the Broadway Bandits.

All Through the Night. MR1733.  
 You're the Top. MR1733.

**The Goofus Five.**—This combination, formed in America for the Okeh Company, came into existence in 1925, and comprises practically the entire personnel of the California Ramblers. The band is sometimes called the Goofus Five—with their Orchestra.

**COLLECTIVE.**

JIMMY DORSEY. Clarinet and saxes.

FRANKIE TRUMBAUER. Saxes.  
 BOBBY DAVIS. Saxes and clarinet.

BOBBY FALLON. Saxes and clarinet.

SAM RUBY. Saxes and clarinet.

ADRIAN ROLLINI. Bass sax and leader.

SPENCER CLARK. Bass sax.  
 RED NICHOLS. Trumpet.

CHELSEA QUEALEY. Trumpet.  
 HENRY LEVINE. Trumpet.

MIFF MOLE. Trombone.  
 AL FILBURN. Trombone.

ARTHUR SCHUTT. Piano.  
 JACK RUSEN. Piano.

TOM FELLINE. Banjo.  
 HERB WEIL. Drums.

Vocalists comprised Beth Challis, Lester Reis, and the Happiness Boys (Billy Jones and Ernest Hare).

**PARLOPHONE. 1925-1928.**

Are You Happy? E5552.  
 Blue Baby. R108.

† Borneo. R203.  
 Clap Hands, Here Comes Charley. E5539.

Everybody Loves My Baby. E5326.  
 Go 'Long, Mule. E5327.

\* Hesitation Blues. R110.  
 Honey, I'm in Love with You. E5421.  
 I Can't Give You Anything But Love. R218.

\* Accompanying vocal by Al Bernard.

† Frankie Trumbauer's Orchestra, featuring Bix Beiderbecke on trumpet.

I Need Lovin'. E5777.  
 I Wonder What's Become of Joe. E5618.  
 I Wonder Where My Baby is To-night. E5539.  
 I've Got the Girl. E5777.  
 Loud-speaking Papa. E5552.  
 Mamma's Gone Young. R203.  
 Mary Lou. E5669.  
 Oh! How I Love My Darling. E5326.  
 Poor Papa. E5618.  
 Ready for the River. R218.  
 \*St. Louis Blues. R110.  
 Sadie Green. E5716.  
 Someone is Losin' Susan. E5669.  
 Sweet Man. E5538.  
 That Certain Party. E5578.  
 Them Rambling Blues. E5538.  
 Where the Cot-Cot-Cotton Grows. R108.  
 Where'd You Get Those Eyes? E5652.  
 Ya Gotta Know How to Love. E5637.  
 Yes, Sir, That's My Baby. E5431.

## OKEH.

All of the Time. 41113.  
 Alma Mater Georgia Tech. 41177.  
 Heebie Jeebies. 40690.  
 I Love You, I Love You. 41169.  
 Just the Same. 40809.  
 My Blackbirds are Bluebirds Now.  
 Ramblin' Wreck from Georgia Tech. 41177.  
 Right or Wrong. 41110.  
 Sunny Boy.  
 That's How I Feel about You. 41169.  
 Tuck in Kentucky. 40690.  
 Vaniteaser. 41113.

## PARLOPHONE. 1927-1928. The Goofus Washboards, made up of the same instrumentalists.

Arkansas Blues. R3350.  
 Clementine. R3421.  
 Farewell Blues. R3327.  
 †I Left My Sugar. R3421.  
 I Wish I Could Shimmy. R3327.  
 Is She My Girl Friend? R3490.  
 Lazy Weather. R3381.  
 Muddy Water. R3337.  
 Nothin' Does-Does. R3490.  
 Vo-Do-Do-De-O Blues. R3407.  
 Wang Wang Blues. R3350.  
 Whisper Song. R3337.

**Gottlieb's Orchestra.**—One of the first Continental orchestras to visit this country was that of the German violinist Herr Gottlieb. The combination played and recorded in London between 1911 and 1912. The pianist was an Italian named Budmani.

## H.M.V. 1912.

Alexander's Ragtime Band. B161.  
 Crab's Crawl. B134.  
 Grizzly Bear Blues. B134.

**Sam Gould.**—Nothing has been discovered concerning this pianist, whose one recording in this country was issued by Parlophone in 1925.

## PARLOPHONE.

Whippin' the Keys. E5062.

**The Great White Way Orchestra.**—Hugo Frey, who was for some time the pianist with Joseph C. Smith's Orchestra, was the director of the Great White Way Orchestra, a combination that recorded a number of titles between 1923 and 1924, in America.

## H.M.V. 1923.

Barney Google. B1715.  
 Gone. B1673.  
 Oh, Susanna. B1715.  
 Runnin' Wild. B1673.

**Johnny Green.**—Johnny Green, composer and pianist, was born in America in 1908. He attended Horace Mann School and Harvard University, and graduated in 1928 with an A.B. degree.

Johnny's first entrance into the musical world was as arranger for Guy Lombardo's Orchestra. Later he became the Musical Director of the Paramount Studios, and during this period he made his radio debut.

In the latter part of 1933 he came to England, and made a number of records, the majority with Carroll Gibbons, during his stay in London. On returning to New York, he was appointed Musical Adviser to the American radio station CBS. At this time he organized his own orchestra, that has since been playing at the St. Regis Hotel, New York. The combination has recorded also under the title of the Broadway Bandits, and with Fred Astaire.

Johnny Green is the composer of "Body and Soul," "I'm Yours," "I Cover the Waterfront," "Living in Dreams," "Mr. Whittington," "Oceans of Time," "What a Pleasant Surprise," "Weep No More, My

\* Accompanying vocal by Al Bernard.

† Vocal by Sadie Green.

Baby," "Who Do You Think You Are?" "Night Club Suite," and others.

1935.

JOHNNY GREEN	Piano	and
	arranger.	
DAVID TERRY.	Piano.	
LEO KRUCZCK.	1st Violin.	
LOU KOSLOFF.	2nd Violin.	
JOE BAUM.	3rd Violin.	
CHUCK DALE.	Saxes	and
	clarinet.	
ERNEST WHITE.	Saxes	and
	clarinet.	
JIMMY LYTELL.	Saxes	and
	clarinet.	
MURRAY COHAN.	Saxes	and
	clarinet.	
ANGIE RATINER.	Trumpet.	
PERRY BODKIN.	Guitar.	
KASPAR MARKOWITZ.	Bass.	
AL LAPIN.	Drums.	
MARJORY LOGAN.	Vocals.	
JIMMY FARRELL.	Vocals.	

COLUMBIA. Piano solos by Johnny Green.

An Hour Ago this Minute. DB1379.

He Wrote Body and Soul. DB1262.

Love Locked Out. DB1255.

Repeal the Blues. DB1379.

This is Romance. DB1255.

COLUMBIA. Piano duets with Carroll Gibbons.

Everything I Have is Yours. DB1326.

You're Such a Comfort to Me. DB1326.

BRUNSWICK. Piano solos by Johnny Green.

Johnny Green Medley. 01821.

JOHNNY GREEN AND HIS ORCHESTRA.

BRUNSWICK. 1934. With Benny Goodman, clarinet, Manny Klein, trumpet, and others.

Cocktails for Two. 01799.

Easy Come, Easy Go. 01757.

Live and Love To-night. 01799.

Repeal the Blues. 01757.

COLUMBIA. 1934-1935.

Because of Once Upon a Time.

FB1032.

New Moon Over My Shoulder. CB809.

Two Cigarettes in the Dark. CB794.

AMERICAN COLUMBIA.

By the Taj Mahal. 2940-D.

Fortune Teller. 2943-D.

Were You Foolin'? 2959-D.

**Sadie Green.**—Sadie Green, American vocalist, came into prominence with her vocals with the Goofus Washboards between 1926 and 1927.

Her one and only vocal recording to be issued by Parlophone in this country contains a guitar accompaniment by the late Eddie Lang.

PARLOPHONE. December 1927.

On A Dew-Dew-Dewey Day. R3386.

Vo-Do-Do-De-O Blues. R3386.

**Gregory and his Gregorians.**—This French combination came into prominence between 1930 and 1932 when the unit was playing in Paris at the Olympia. The unit then went to Nice and appeared at the Palais de la Mediterranée.

GREGORY.

Leader.

E. COHANIER.

Alto sax and clarinet.

ROGER FISHBACH.

Alto sax and clarinet.

CHARLES LISEE.

Tenor sax.

STEPHANE GRAPPELLO.

Violin.

G. SCHMIDT.

Violin.

L. VEINTROUB.

Violin.

LAPEYRONNIE.

Trumpet.

A. PICO.

Trumpet.

PAQUINET.

Trombone.

MORAWECH.

Piano.

MICHEL EMER.

Piano.

VANDERNOTTE.

Bass.

R. ALLAN.

Drums.

BERNARD DUDLEY.

Vocals.

FRENCH COLUMBIA.

Harlem Madness.

Puttin' On The Ritz.

Singing in the Rain. DF48.

Tiger Rag. DF48.

**Jimmie Grier's Orchestra.**—This American combination was formed in 1931 by Jimmie Grier. Following appearances in various hotels, theatres and clubs in America, the band was installed in the Cocoanut Grove, Los Angeles in 1932, after the departure of Gus Arnheim's Orchestra.

Jimmie Grier's Orchestra has been very successful with broadcasting work in America, and has also accompanied a few of the vocal recordings of Bing Crosby, Ruth Etting, Dick Powell and Helen Morgan.

1933.

JIMMIE GRIER.

Leader.

JAMES BRIGGS.

Saxes and clarinet.

FRANK SCHUMACHER.

Saxes and clarinet.

ARI GRIER.

Saxes and clarinet.

DICK WEBSTER.	Violin and vocals.
WEINER CALLIES.	Violin.
DWIGHT MUMA.	Violin.
WALTER HOLZHAUS.	Trumpet.
BERNARD COHEN.	Trumpet.
HOMER MENGE.	Trombone.
HAL CHANSLOR.	Piano.
RICHARD EBRECKE.	Guitar.
PAUL KING.	Bass.
WILLIAM MADEAS.	Drums.
GOBO DELYS.	Vocals.

## BRUNSWICK. 1933.

Learn to Croon. 01567.

Moonstruck. 01567.

## 1934-1935.

JIMMIE GRIER.	Leader.
JAMES BRIGGS.	Saxes and clarinet.
FRANK SCHUMACHER.	Saxes and clarinet.
ART GRIER.	Saxes and clarinet.
GORDON GREEN.	Saxes and clarinet.
DICK WEBSTER.	Violin and vocals.
DWIGHT MUMA.	Violin.
HENRY JAWORSKI.	Violin.
BOB MORROW.	Violin.
STANLEY GREEN.	Trumpet.
CLIFF BARBER.	Trumpet.
HOMER MENGE.	Trombone.
TED REPAY.	Piano.
WALLY HEGLIN.	Guitar.
JAKE GARCIA.	Bass.
BILLY MARCUS.	Drums.
GOBO DELYS.	Vocals.

*Note.*—In August 1935, Edward Howard, a second pianist, was added, also Joy Hodges, vocalist.

## BRUNSWICK. 1934-1935.

If the Moon Turns Green. RL233.

Smooth Sailing. RL260.

Stay As Sweet As You Are. 01934.

What's the Reason? RL233.

## AMERICAN BRUNSWICK. 1935.

Bugle-call Rag. 7528.

Old Fashioned Love. 7528.

**Ferde Grofé.**—Ferdinand Grofé was born in New York. His family moved to California shortly after, and Ferde was brought up in Los Angeles. His mother had studied the 'cello under Klengel at the Leipzig Conservatory, and it was from her that he received his early musical education, learning the piano and viola.

Soon he found himself playing first

viola in the Los Angeles Symphony Orchestra, conducted by Adolf Taendler. With Ferde in the orchestra were his grandfather, Bernard Bierlich, first 'cellist, and his uncle, Julius Bierlich, the concert master.

After leaving school, Ferde Grofé worked in turn as a bank clerk, a printer and a bookbinder. Then he travelled throughout California playing the piano in various saloons and with travelling salesmen. Later, he returned to Los Angeles and played with diverse orchestras until 1919, when he went to San Francisco and became the pianist of John Tait's Orchestra. It was while he was with Tait that he met Paul Whiteman, who played with the combination for one day before being discharged because he could not play jazz.

The following year, 1920, Grofé went back to Los Angeles, and became the pianist of Paul Whiteman's original orchestra. Grofé was the first to introduce orchestrations and scores for dance bands. He was encouraged to do this by Whiteman. Two of his earliest attempts were "Japanese Sandman" and "Whispering," both numbers recorded by Whiteman on H.M.V. B1160 (December 1920). Grofé evolved something entirely new, which he called the "harmony chorus." He introduced solo work with sustained harmonic support and a background from the rhythm section—piano, banjo, bass and drums. It was an absolute innovation in jazz at the time, and proved an instantaneous and tremendous success.

In 1924 Grofé devoted his whole time to scores and arrangements for Whiteman. It was Grofé who, in ten days, scored the really brilliant orchestral part of George Gershwin's "Rhapsody in Blue." He was responsible for nearly all the orchestrations of Whiteman's music between 1920 and 1934. During the succeeding years he seldom played with any other combination, although a small number of recorded banjo solos by Harry F. Reser contain accompaniments by Grofé.

A few of the most outstanding arrangements by Ferde Grofé include Deems Taylor's "Circus-day Suite," "One Hundred and Thirty-fifth Street," "Mississippi Suite" (H.M.V.

C1574), and "Hymn to the Sun" (H.M.V. B5038).

His compositions that have been recorded by Paul Whiteman's Orchestra include "Grand Canyon Suite" (H.M.V. C2473-6), "Three Shades of Blue" (H.M.V. C4874) and "Metropolis" (Victor 35933-4). His latest composition, "Rhapsody in Steel," concerns the working of a steel mill. It was first performed in Cincinnati on March 9th, 1935, by a hundred-piece orchestra conducted by himself.

#### 1934-1935. FERDE GROFÉ'S ORCHESTRA.

FERDE GROFÉ.	Director and arranger.
LOU RADERMAN.	Violin.
OTTO K. RADL.	Violin.
JOHN BOWMAN.	Violin.
WILLIAM SCHUBERT.	Viola.
LUCIEN SCHMITT.	'Cello.

CHESTER HAZLETT.	Alto sax and clarinet.
ROSS GORMAN.	Alto sax and clarinet.
EDWARD STANNARD.	Tenor sax and clarinet.
CHARLIE MARGULIS.	1st Trumpet.
DEL STAIGERS.	2nd Trumpet.
TOM DORSEY.	Trombone.
LOU GREEN.	Guitar.
NORMAN MCPHERSON.	Bass.
MILTON KRAUS.	Piano.
GEORGE MARSH.	Drums.

Vocalists include the Rhythm Boys, who comprise Jimmy Noel, Ray Kulz, George MacDonald and Al Dary.

#### COLUMBIA. 1934.

Cinderella's Fella. CB713.  
Count Your Blessings. CB713.  
Ink-A-Dink-A-Doo. CB745.

#### AMERICAN COLUMBIA. 1934.

Temptation. 2858-D.

# H

## HALL—HYLTON

**HALL, ADELAIDE.**—Adelaide Hall, coloured actress and vocalist, was born in Brooklyn, New York, in 1909. When she was fifteen her father died and, in order to support her mother, she joined the chorus of "Shuffle Along."

Her first big opportunity came when she was chosen by Lew Leslie to succeed the late Florence Mills in "Blackbirds of 1928." This was the show in which Nina Mae McKinney was a member of the chorus. Adelaide played with the show for many months, and on tour appeared in Paris at the Moulin Rouge.

She has made a name for herself as a vaudeville, broadcasting and recording artist. Adelaide has been featured in many of Duke Ellington's recordings, notably "Blues I Love to Sing" (H.M.V. B6343), "Creole Love Call" (H.M.V. B6252), and also with the Chicago Footwarmers in "Chicago Stomp Down" (Okeh 8675), among others.

In the majority of her vocal recordings she is accompanied by two coloured pianists, one of whom is Art Tatum.

### ORIOLE.

Baby Mine. Prog.  
I Got Rhythm. Prog.

### BRUNSWICK.

\*Baby. 01519.  
I Got Rhythm. 1307.  
\*I Must Have That Man. 01519.  
I'll Never Be the Same. 1348.  
Minnie the Moocher. 1217.  
Rhapsody in Love. 1217.  
Strange As It Seems. 1348.  
This Time It's Love. 1442.  
Too Darn Fickle. 1307.  
You Gave Me Everything But Love. 1442.

**Fred Hall and his Sugar Babies.**—Joe Venuti, violin, and the late Eddie Lang, guitar, are to be heard in many of the recordings of Fred Hall and his Sugar Babies.

The combination comprises white American instrumentalists, and Fred "Sugar" Hall is sometimes heard vocalising. The unit, a recording combination for the Okeh Company, also made a few titles under the name of Fred Hall's Comedy Entertainers.

### PARLOPHONE.

Come On, Baby. R423.  
Charleston Baby of Mine. E5521.  
Harmonica Harry. R724.  
I Ain't Got Nobody. E5550.  
I Faw Down and Go "Boom." R338.  
I'm Gonna Hang Around My Sugar. E5550.  
Is it Possible? R3443.  
Look Who's Here. E5436.  
My Sugar. E5436.  
Piccolo Pete. R543.  
She's Driving Me Wild. E5521.  
Someday You'll Say "O.K." R3443.

### OKEH.

I Lift Up My Finger. 41310.  
It Ain't No Fault of Mine. 41269.  
Sophomore Prom. 41310.  
Tain't No Sin. 41369.  
There's a Four-leaf Clover. 41269.

**Henry Hall.**—Henry Hall was born at Clapham, London, in 1899. Following a musical training at Trinity College, he studied for the Civil Service. In his spare time he continued his piano studies at the Guildhall School of Music.

Henry served in numerous orchestras in his youth, and for a time was connected with the Salvation Army in the musical editorial office. But it was not until he took charge of the orchestra at the Midland Hotel, Manchester, that he decided to adopt

\* With Duke Ellington's Orchestra.

the dance profession in earnest. Shortly after, he organised the Gleneagles Hotel Orchestra, a combination that broadcast regularly in 1924.

Altogether, he controlled some fourteen dance bands prior to his engagement with the British Broadcasting Corporation in March 1932, when the personnel of his band comprised:—

HENRY HALL.	Director and arranger.
BURTON GILLIS.	1st Alto sax and clarinet.
FREDDY WILLIAMS.	2nd Alto sax and clarinet.
JACK DENAHAYE.	Tenor sax.
EDWARD CROMAN.	Baritone sax.
FRANK WILSON.	Trumpet.
BILL MULRANEY.	Trombone.
JOSEPH HITCHENOR.	1st Violin.
CYRIL STAPLETON.	2nd Violin.
RICHARD MATTHEWS.	Oboe.
JACK PHILLIPS.	Piano.
F. WILKINSON.	Guitar.
THEODORE FARRAR.	Bass.
HARRY ROBBINS.	Drums and xylophone.
VAL ROSING.	Vocalist.

The first broadcast made by the band was on March 15th, 1932. Since then, Henry Hall and his B.B.C. Dance Orchestra have remained at Langham Place.

Henry plays a number of instruments himself, both string and brass, and is the composer of several pieces of light and dance music. His most recent compositions are "East Wind" and "West Ride," two studies in foxtrot rhythm.

1935.

HENRY HALL.	Director and arranger.
BURTON GILLIS.	1st Alto sax and clarinet.
FREDDY WILLIAMS.	2nd Alto sax, bass sax, and clarinet.
EDWARD CROMAN.	Baritone sax, clarinet, violin and trumpet.
JACK HALSALL.	Tenor sax, clarinet and flute.
FRANK WILSON.	1st Trumpet.
CHARLES EDWARD PRICE.	2nd Trumpet and vocals.
ANDY HODGKISS.	3rd Trumpet.
BILL MULRANEY.	1st Trombone.
ERIC TANN.	2nd Trombone.

JOSEPH HITCHENOR.	Violin and viola.
BERT POWELL.	Violin.
BERT READ.	Piano and arranger.
GEORGE DICKERSON.	Guitar.
THEODORE FARRAR.	Bass.
LEN BERMON.	Drums and vocals.
DAN DONOVAN.	Vocals.
IVOR DAVIS.	Vocals.

*Note.*—Jack Halsall and Len Bermon joined the band in October 1932; Bert Read in April 1934; Bert Powell in May 1935; and the late Andy Hodgkiss in February 1935. In October 1935 Len Bermon was succeeded by George Elrick, Bill Mulraney by Freddie Welsh, and Frank Wilson by Billy Smith. In January 1936 Andy Hodgkiss was succeeded by Freddy Mann.

DECCA. 1932. Henry Hall's Gleneagles Hotel Orchestra.

Twentieth-century Blues. F2774.

COLUMBIA. 1933-1935.

Accent on Youth. FB1216.

Down a Long, Long Road. CB670.

Dust Off that Old Pianna. FB1040.

East Wind. CB743.

Every Now and Then. FB1197.

Got a Bran' New Suit. FB1280.

I Don't Want to Go to Bed. CB536.

I'm Feeling Happy. FB1221.

Let's Have a Jubilee. FB1028.

Lullaby in Blue. CB747.

Magic. FB1197.

Music Goes 'Round and Around.

FB1288.

Samum. FB1035.

\*Southern Holiday. DX683.

Sugar Plum. FB1250.

Sweep. CB631.

What a Perfect Combination! CB568.

Wild Ride. CB743.

**Fred Hamm's Orchestra.**—This American combination of white musicians is well known in and around Chicago, where the band has been playing for many years and broadcasting from stations WJJD, WAS and WGN.

H.M.V. 1927.

Sugar-foot Stomp. B5173.

VICTOR.

Stomp Off, Let's Go. 19672.

AMERICAN BRUNSWICK. Fred Hamm's Collegians.

True Blue. 4294.

\* With Reginald Foresythe on piano.

**Sleepy Hall's Collegians.**—Sleepy Hall, American banjoist and orchestra leader, and his Collegians have their headquarters in Chicago, where the band has been playing at the College Inn.

Little is known of Sleepy Hall in this country except for his recording work. His orchestra broadcasts regularly from stations WBBM and WLS.

1929.

SLEEPY HALL.	Leader and banjo.
RONALD DURBIN.	Saxes, clarinet and trumpet.
RAY BLEWETT.	Saxes, clarinet and violin.
JULES KINSLER.	Saxes and clarinet.
GLEN ROFFING.	Trumpet.
RALPH CROPSY.	Trombone.
BLISS BLEISNER.	Piano.
LEROY BUCK.	Drums.

PANACHORD.

I Don't Know Why.	25183.
I'll Follow You.	25384.
I'll Never Be the Same.	25295.
I'm With You.	25131.
Life is Just a Bowl of Cherries.	25132.
Lullaby of the Leaves.	25249.
This is the Missus.	25132.
You're Telling Me.	25353.

**Johnny Hamp's Kentucky Serenaders.**—Here is a leading American combination of white musicians that has been under the direction of Johnny Hamp for many years. The first record to reach this country was "Cecilia," backed by "The Promenade Walk," and issued by H.M.V. in November 1927.

H.M.V.

Angry.	B5050.
Black Bottom.	B5173.
Blue Grass.	B5532.
*Cabin in the Cotton.	B6225.
Cecilia.	B2127.
I Can't Give You Anything But Love.	B5532.
It All Belongs to Me.	B5414.
Promenade Walk.	B2127.
What D'ya Say?	B5592.

**W. C. Handy.**—William Clarence Handy was born in Florence, Alabama, on November 16th, 1873, the son and grandson of Methodist ministers. At the age of ten he could read music, and after several years of study at the Kentucky Musical College he became

the musical director and bandmaster of the Mahara Coloured Minstrels, who travelled throughout the United States, Canada, Mexico and Cuba.

During these tours, Handy became fascinated by the crude expressions and idioms of his people. He made a note of every spiritual and song he heard.

His first band was organised in Memphis in 1905, and Handy came into prominence when he wrote "Mr. Crump." At first no publisher would look at it, because the piece possessed twelve bars instead of sixteen. Three years later, Handy published it himself under the title of "The Memphis Blues." He claims that the first "break" was introduced in this number by his band in 1909.

"The Memphis Blues" proved such a success that Handy went to New York and set up his own publishing company, that, to-day, is one of the leading music concerns in America.

His numerous compositions include "Gulf Coast Blues," "Weeping Willow Blues," "St. Louis Blues," "Harlem Blues," "Basement Blues," "Atlanta Blues," "Sundown Blues," "Beale Street Blues," "Yellow Dog Blues," and many others, all of which are based on the negro folk-songs he heard during his early touring days.

The stories behind some of these compositions are worthy of note. "Loveless Love" concerns a Kentucky governor's son, who was shot in a love affair; "Joe Turner Blues," later brought up to date and re-titled "Dallas Blues," concerns a Tennessee governor named Pete Turney; and "Long John Blues" is about a clever negro slave who ran away and outwitted his master and his master's bloodhounds. The "St. Louis Blues" can be traced back to a certain Brother Lazarus Gardner, who presided over a church in Northern Alabama. It was the duty of Brother Lazarus, as the Bishop's representative, to take up the collection on visitations in the early 'nineties. The congregation came to the plate, and not the plate to the congregation. Brother Lazarus, a mighty exhorter, rendered a vocal of "St. Louis Blues" that inevitably proved a substantial interest in the offering.

\* Vocal by Charles Socci and John McAfee featured on alto sax and clarinet.

For some years Handy has left the active side of the business, although he has found time to compose several other works, notably such famous songs as "Waterboy" and "Hammer Song."

# **HANDY'S ORCHESTRA. COLLECTIVE ONLY.**

W. C. HANDY.	Trumpet.
JOHNNY DUNN.	Trumpet.
GEORGE WILLIAMS.	Trombone.
ROBERT YOUNG.	Clarinet.
JAMES OSBORNE.	Saxes and clarinet.
PAUL WYER.	Violin.
EDWARD WYER.	Violin.
JIM TURNER.	Violin.
BOBBY LEE.	Piano.
GEORGE HIGGINS.	Guitar and vocals.
IKE HATCH.	Banjoline and vocals.
ARCHIE WALLS.	Bass.
SY MOORE.	Drums.

# **COLUMBIA. 1920.**

Bunch of Blues. 2911.  
 Hooking Cow Blues. 2913.  
 Fuzzy-Wuzzy Rag. 2910.  
 Livery Stable Blues. 2912.  
 Old Town Pump. 2911.  
 Ole Miss Rag. 2913.  
 Snaky Blues. 2910.  
 That Jazz Dance. 2912.

# **PARLOPHONE. 1925.**

Aunt Hagar's Blues. E5115.

# **OKEH.**

Memphis Blues. 4896.  
 St. Louis Blues. 4896.

# **LYRAPHONE. 1919. Handy's Memphis Blues Band.**

Alexander's Ragtime Band.  
 Beale Street Blues. 4211.  
 Hesitating Blues. 4212.  
 Joe Turner Blues. 4211.  
 Yellow Dog Blues. 4212.

**The Hannan Dance Band.**—Here is a British recording unit that was formed by Columbia and comprised contingents from the Savoy Orpheans and Savoy Havana Band of 1925.

# **COLUMBIA.**

China Girl. 3666.  
 Everybody Loves My Baby. 3618.  
 I Can't Stop Babying You. 3636.  
 King Porter Stomp. 3669.  
 Nobody Knows What a Red-head  
 Mamma Can Do. 3656.  
 On the Z-R-3. 3616.

Original Charleston. 3716.

Original Two-time Man. 3717.

Suite 16. 3653.

When My Sugar Walks Down the Street. 3654.

**Annette Hanshaw.**—Annette Hanshaw, American radio star, was born in New York City on October 10th, 1910. She received her education in a convent, and later entered the National Academy of Design in New York, where she showed remarkable promise as a portrait-painter.

However, her artistic career was abruptly changed from painting to singing when someone heard her sing at a party and offered her a contract for recording work. Her records have had a tremendous sale, both in America and Europe, and her voice won her a radio contract.

Strangely enough, Annette Hanshaw never studied music, and cannot read a note. She memorises all her songs, and has devised a system of hieroglyphics all her own that nobody else can decipher, but which serves admirably in lieu of a regular musical score.

Annette has a young brother, Frank. In addition to her many vocal recordings, some of which contain accompaniments by Joe Venuti, Eddie Lang, Jack Teagarden, Adrian Rollini and the two Dorsey Brothers, she has recorded with the Four Instrumental Stars, and the Original Memphis Five.

# **PATHÉ-ACTUELLE.**

Cause I Feel Low-down. 11565.  
 I Just Roll Along. 11559.  
 Lila. 11565.  
 Ready for the River. 11577.  
 Tain't No One But You. 11577.  
 There Must Be a Silver Lining. 11559.

# **PATHÉ-ACTUELLE. Annette Hanshaw's Sizzling Syncopaters.**

Get Out and Get Under the Moon. 11568.  
 We Love It. 11568.

# **COLUMBIA. 1929-1931.**

Big City Blues. 5425.  
 I Hate Myself. DB470.  
 I've Got It. DB313.  
 That's You, Baby. 5425.  
 You Wouldn't Fool Me, Would You? 5600.  
 You're the One I Care For. DB470.

PANACHECORD. With Eddie Lang, guitar, and Joe Venuti, violin.

Fit as a Fiddle. 25413.

I'm Sure of Everything But You.

25413.

Love Me To-night. 25270.

Moon Song. 25469.

Say it Isn't So. 25324.

Twenty Million People. 25469.

We Just Couldn't Say Good-bye.

25270.

You'll Always Be the Same Sweetheart.

25324.

PARLOPHONE. 1929-1931.

Cooking Breakfast for the One I Love.

R654.

Ho Hum! R967.

I Have to Have You. R642.

If I Can't Have You. R546.

Just Can't Be Bothered With Me.

R697.

Lovable and Sweet. R477.

Moanin' Low. R850.

Right Kind of Man. R546.

Moonlight Saving Time. R967.

When a Woman Loves a Man. R654.

When I'm Housekeeping for You.

R642.

With You. R697.

WINNER.

Don't Blame Me. W20.

It's the Talk of the Town. W20.

Let's Fall in Love. W94.

This Little Piggie. W94.

**The Happiness Boys.**—This vocal duo, comprising Billy Jones, tenor, and Ernest Hare, bass, came into existence between 1925 and 1926. In their early Brunswick recording they were accompanied usually by Phil Ohman on piano, and Harry Reser on banjo. Later recordings with various companies contain accompaniments by Phil Ohman.

In addition to their many recordings under the title of the Happiness Boys, they made a number of records under their own names, Billy Jones and Ernest Hare.

BRUNSWICK.

How Do You Do? 2791.

On My Ukulele. 2791.

H.M.V. 1925-1926.

I Miss My Swiss. B2128.

What! No Wimmen. B2301.

VICTOR.

Etiquette Blues. 21797.

PARLOPHONE. 1925-1927. Billy Jones and Ernest Hare.

Don't Bring Lulu. E5387.

How Many Times? E5691.

There Ain't No Flies on Auntie.

E5444.

There's One Born Every Minute.

E5444.

Where'd You Get those Eyes? E5691.

PERFECT. Billy Jones and Ernest Hare.

Stay Out of the South. P412.

**The Harlem Hot Shots.**—Great care should be taken in sorting out the various recordings credited to the Harlem Hot Shots, a pseudonym used by various American recording companies. The Rex recordings were made by Wingy Mannone's unit, as were also the Melotone discs. The Perfect records were made by the Chicago Rhythm Kings, while the Bluebird issues were made by various combinations such as Bennie Moten's Orchestra, the Radio Rascals and others.

REX. 1935. A Wingy Mannone Group.

Dust Off that Old Pianna. 8475.

Love is Just Around the Corner. 8475.

BLUEBIRD. Various Victor recording bands.

Can This Be the End of Love? B5253.

My Galveston Gal. B5253.

Old-fashioned Love. B5481.

Somebody Stole My Gal. B5481.

1935.

HENRY ALLEN, JR. Trumpet and vocals.

PEE WEE RUSSELL. Clarinet.

JOE SULLIVAN. Piano.

EDDIE CONDON. 1st Banjo.

JACK BLAND. 2nd Banjo.

GEORGE FOSTER. Bass.

ZUTIE SINGLETON. Drums.

PERFECT. 1935.

Bald-headed Mama. 15642.

Who's Sorry Now? 15642.

**The Harlem Trio.**—No details are available concerning this American trio.

PARLOPHONE.

Cabaret Echoes. R3262.

**Albert Harris and Ivor Mairants.**—In 1935 four guitar duets, by Albert Harris and Ivor Mairants, were issued in this country. Albert Harris, composer of "Dedication" and "Kaleido-

scope," succeeded Al Bowlly in Lew Stone's band. Ivor Mairants, composer of "Spring Fever" and "Summer Madness," came into the limelight with Roy Fox's band.

BRUNSWICK. 1935.

Dedication. 02034.

Kaleidoscope. 02081.

Spring Fever. 02034.

Summer Madness. 02081.

**Haston's Orchestra.**—This American combination comprises a small group of coloured New York musicians under the leadership of Gus Haston, vocalist, who was formerly with Irene Castle, and between 1910 and 1914 was a member of the Versatile Four in London.

VICTOR. 1931.

Kickin' the Gong Around. 22898.

River Stay 'Way from My Door. 22898.

**Ike Hatch's Harlem Stompers.**—This British combination was organised for recording work with Regal-Zonophone in December 1935. The unit is a white group, with the exception of Ike "Yowse Suh" Hatch, the owner of the Shim Sham Club in London.

IKE HATCH.	Vocals.
HARRY SMITH.	Clarinet.
LAURIE BOOKIN.	Tenor sax.
PHIL GREEN.	Piano.
GEORGE ELLIOTT.	Guitar.
GEORGE SENIOR.	Bass.
MAX LEWIN.	Drums.

REGAL-ZONOPHONE. 1936.

Dinah. MR2050.

Got a Bran' New Suit. MR1973.

High Rhythm and Low Moanin'. MR2019.

I'm Livin' in a Great Big Way.

MR1958.

Love's Serenade. MR1942.

Rhythm Lullaby. MR1958.

Some of These Days. MR2050.

Some Other Time. MR1942.

That's What You Think. MR1973.

Yes, Suh! MR2019.

**Coleman Hawkins.**—Coleman Hawkins, coloured American tenor saxophone player, was born in St. Joseph, Missouri, on November 21st, 1904. His mother was determined that he should take up a musical career, and at the age of five he studied the piano. Two years later he commenced to study the 'cello.

On his ninth Christmas day he received a saxophone from his mother. This instrument he soon mastered, and six years later he ran away from home to New York, where for three years he experienced many hardships. In 1918 he was introduced in Baltimore as a member of Mamie Smith's Jazz Hounds.

In 1924 he joined the orchestra of Fletcher Henderson, and, except for short intervals, the two remained together until 1934, when Hawkins visited London under the sponsorship of Jack Hylton. Following various stage appearances he went to the Continent, where he appeared in France, Belgium, Holland and Denmark.

Coleman Hawkins is the composer of "It Sends Me" and "Queer Notions." He has recorded with Fletcher Henderson, Henry Allen, Jr., the Chocolate Dandies, Horace Henderson, Spike Hughes, Red McKenzie's Celestial Beings, the Mound City Blue Blowers, Jack Purvis, the Stokers of Hades, Michael Warlop, the Ramblers, and has been featured in some of the vocal recordings of Rosa Henderson.

PARLOPHONE. 1934. Saxophone solos accompanied by "Buck" Washington on piano.

I Ain't Got Nobody. R1825.

It Sends Me. R1837.

On the Sunny Side of the Street. R1825.

PARLOPHONE. 1935. With Stanley Black, piano; Albert Harris, guitar; and Tiny Winters, bass.

Lady Be Good. R2007.

Lullaby. R2007.

PARLOPHONE. 1935. Saxophone solos accompanied by Stanley Black on piano.

Honeysuckle Rose. R2041.

Lost in a Fog. R2041.

COLEMAN HAWKINS' ORCHESTRA.

COLEMAN HAWKINS. Tenor Sax.

HILTON JEFFERSON. Alto sax.

HENRY ALLEN, JR. Trumpet.

JAY C. HIGGINBOTHAM. Trombone.

HORACE HENDERSON. Piano.

BERNARD ADDISON. Guitar.

JOHN KIRBY. Bass.

WALTER JOHNSON. Drums.

PARLOPHONE. 1933-1934.

Day You Came Along. R1685.

Heart-break Blues. R1766.

Jamaica Shout. R1685.

DECCA. 1934-1935. With the Ramblers, in Holland.

After You've Gone. F5581.  
Hands Across the Table. F42050.  
I Only Have Eyes For You. F42050.  
I Wish I Were Twins. F5457.  
Netcha's Dream. F5775.  
Some of These Days. F5581.  
What Harlem is to Me. F5775.

1935. Coleman Hawkins and Arthur Briggs with Michael Warlop's Orchestra, in Paris.

COLEMAN HAWKINS. Tenor sax.  
ALIX COMBELLE. Tenor sax.  
ANDRE EKYIAN. Alto sax and clarinet.

CHARLES LISEE. Alto sax and clarinet.

ARTHUR BRIGGS. 1st Trumpet.  
NOEL CHIBOUST. 2nd Trumpet.  
PIERRE ALLIER. 3rd Trumpet.  
PAQUINET. Trombone.  
STEPHANE GRAPPELLE. Piano.  
DJANGO REINHARDT. Guitar.  
D'HEMMELLES. Bass.  
MAURICE CHAILLOU. Drums.

H.M.V. 1935.

\*Avalon. B8388.

Blue Moon. B8388.

\*Stardust. B8420.

What a Difference a Day Made! X4496.

### Clifford Hayes' Louisville Stompers.—

Here is an American four-piece combination about which nothing has been heard in Europe. From the title of the band it is easy to deduce that Clifford Hayes' Stompers hail from Louisville, in Tennessee, and after hearing some of their many recordings, it is suggested that its members are coloured.

The combination is made up of piano, violin, trombone and (Lonnie Johnson?) guitar. Clifford Hayes is the composer of "No More Blues," "Old Folks' Shuffle," and others. The band has also recorded under the title of the Kentucky Jazz Babies.

VICTOR.

†Automobile Blues. 23407.  
Bare-foot Stomp. 21489.  
Blue Guitar Stomp. 20955.  
†Blue Harmony. 21583.  
†Blue Trombone Stomp. V-38011.  
Bye-bye Blues. 21489.  
†Clef Club Stomp. V-38011.  
Dance-hall Shuffle. V-38557.

†Everybody Wants My Tootelum. V-38527.

Frog Hop. V-38514.

Hey! Am I Blue? V-38557.

Petter's Stomp. 21588.

†Shady Lane Blues. 23407.

Shoe String. V-38514.

†Tenor Guitar Fiend. 23346.

†Tippin' Thru'. 23346.

†You're Tickling Me. V-38529.

VICTOR. Under the title of the Kentucky Jazz Babies.

†No More Blues. V-38616.

†Old Folks' Shuffle. V-38616.

### Joe Haymes' Orchestra.—

This American combination of white instrumentalists, under the leadership of Joe Haymes, is only known in this country through some dozen records issued during the past three years. The unit has recorded under the pseudonyms of Haymes' Harlem Syncoaters and Al Calman's Hot Sizzlers.

Haymes has collaborated in a number of compositions such as "Can't Do Without Love," "One-note Trumpet Player" and "He's the Life of the Party Now."

COLLECTIVE.

JOE HAYMES. Leader, arranger and vocals.

TOOTS MANDELLO. Alto sax and clarinet.

BUD FREEMAN. Tenor sax and clarinet.

DAN D'ANDREA. Violin, saxes and clarinet.

GEORGE ERWIN. Trumpet.

ROY WAGER. Trumpet.

JOE YUKL. Trombone.

WARD SILOWAY. Trombone.

CHARLIE BUSH. Drums.

SPUD MURPHY. Arranger.

and others.

Vocalists who have sung with the combination include Mike Doty, Clifford Nazarro and Dick Robertson.

H.M.V.

He's a Curbstone Cutie. B4947.

He's the Life of the Party Now. B4947.

Hot Jazz Pie. B4941.

My Long White Robe. B6248.

Pray for the Lights to Go Out. B6248.

VICTOR.

Cast Your Sins Away. 24353.

Get Cannibal. 24353.

It's About Time. 24038.

\* Coleman Hawkins accompanied only by Django Reinhardt and Stephane Grappelly.

† Compositions by Clifford Hayes.

## BLUEBIRD.

Ain't Gonna Grieve No More. B5220.  
 I Never Knew I Could. B5178.  
 Limehouse Blues. B5133.  
 Modern Melody. B5119.

## MELOPHONE. 1934-1935.

Goblin' Market. M-13305.  
 Gotta Go! M-12744.  
 Lost Motion. M-13451.  
 Louisville Lady. M-12744.  
 Squeeze Me. M-13305.  
 Swingin' for the King. M-13451.

REGAL-ZONOPHONE. Under the titles of  
 Haymes' Harlem Syncopaters and Al  
 Calman's Hot Sizzlers.

Hell's Bells. MR774.  
 Hot Jazz Pie. MR806.  
 I'm a Ding-dong Daddy. MR806.  
 Let's Have a Party. MR805.  
 My Long White Robe. MR773.  
 One-note Trumpet Player. MR774.  
 Rain, Rain, Go Away. MR805.  
 Toll. MR773.

AMERICAN COLUMBIA. Haymes' Harlem  
 Syncopaters.

Old Man of the Mountain. 2704-D.  
 Uncle Joe's Music Store. 2781-D.

## 1935-1936.

JOE HAYMES.	Arranger and vocals.
LEO WHITE.	} Alto saxes and clarinets.
EDWARD SARASON.	
BEN HARROD.	} Tenor sax.
FREDDY FALLENSBY.	
ZEKE ZARCHY.	Trumpet.
GORDON GRIFFIN.	Trumpet.
CLIFF WESTON.	Trumpet.
MIKE MICHAELS.	Trombone.
FRANK LLEWELYN.	Trombone.
BILLY MILLER.	Piano.
FELIX GIOBBE.	Bass.
JACK MAISEL.	Drums.

## REX. 1935.

Lady in Red. 8647.  
 Truckin'. 8647.

## REGAL-ZONOPHONE. 1935.

Lady in Red. MR1900.  
 Shine On, Harvest Moon. MR1961.

## BANNER. 1935.

Nana. 351007.  
 Oh, You Sweet Thing! 351007.

## MELOPHONE. 1936.

I Wanna Woo. 6-02-11.  
 I'm Gonna Clap My Hands. 6-04-04.  
 Music Goes 'Round and Around.  
 6-02-07.  
 On the Alamo. 6-03-05.  
 Polly-Wolly-Doodle. 6-02-11.  
 Wah-hoo! 6-04-04.

**Monk Hazel's Beilville Hotel Orchestra.**—Here is a combination information about which is scarce. The band was directed by Sharkey Bonano. One recording, "Git-Wit-It," composed by the clarinet player, Sydney Arodin, is said to feature this instrumentalist.

## BRUNSWICK.

Git-Wit-It. 3972.  
 Ideas. 3972.

## AMERICAN BRUNSWICK.

High Society. 4181.  
 Sizzling the Blues. 4181.

**Fletcher Henderson.**—James Fletcher "Smack" Henderson, coloured American pianist and arranger, was born in Cuthbert, Georgia, on December 18th, 1898. As a youth he studied at the Atlanta University—to be a chemist!

After passing his many examinations, however, he and his younger brother, Horace, became fascinated by the piano. Both quickly adapted themselves to their new fancy, while their sister, Irma, followed in her father's footsteps and became a school-teacher.

One of Fletcher's first engagements was at a Broadway night resort, the Club Alabam. In 1923, he organised his own combination for the Roseland Ballroom, in New York. Two years later he married Leora Meoux, an accomplished trumpet-player. She is said to be featured in a few of his early recordings.

"Smack" remained at the Roseland Ballroom for seven years, and the fame of his band spread throughout America. It was during these years that Louis Armstrong, Benny Carter, Buster Bailey, Don Redman, Jimmy Harrison, "Cootie" Williams and other leading instrumentalists played in his orchestra.

In 1930 the band went on tour until February 1933, when Henderson opened the Empire Ballroom in New York, and later in the year went to the Hollywood Gardens in the same city.

Fletcher has collaborated in numerous compositions such as "Have It Ready," "Can You Take It?" "Just Blues," "Alabamy Bound," "Rhythm Crazy" and "Down South Blues."

His recordings have appeared on nearly every make of record, under such names as the Savoy Bearcats, the

Dixie Stompers, Connies Inn Orchestra, the Stokers of Hades and the Duke of Harlem's Flunkies. His orchestra has accompanied many vocalists, including Bessie Smith, while Fletcher himself has accompanied vocal recordings of Rosa Henderson, Alberta Hunter, Hazel Meyers, Maggie Jones, Coots Grant and Socks Wilson.

In 1935 Fletcher organised a new combination, with which he opened up at the Roseland Ballroom in New York.

1923-1924.

FLETCHER HENDERSON.	Piano.
DON REDMAN.	Alto sax and clarinet.
COLEMAN HAWKINS.	Tenor sax.
ELMER CHAMBERS.	1st Trumpet.
SCOTTY.	2nd Trumpet.
LOUIS ARMSTRONG.	3rd Trumpet.
CHARLIE GREEN.	Trombone.
KAISER MARSHALL.	Drums.
	and others.

*Note.*—Elmer Chambers was succeeded by Russell Smith; and Scotty by Joe Smith.

IMPERIAL.

Alabamy Bound. 1420.  
 Carolina Stomp.  
 Charley My Boy. 1321.  
 Everybody Loves My Baby. 1476.  
 Hard-hearted Hannah. 1329.  
 I'll See You in My Dreams. 1454.  
 Mandy, Make Up Your Mind.  
 Oh, Eva! 1332.  
 There's a Rickety Rackety Shack. 1858.  
 Vamp of Savannah. 1329.  
 You Sing that Song. 1858.

PATHÉ-ACTUELLE.

Me Neenyah. 10844.

VOCALION.

Charleston Crazy. 14726.  
 Chicago Blues. 14788.  
 Copenhagen. 14926.  
 Do that Thing. 14838.  
 Downhearted Blues. 14636.  
 Feeling the Way I Do. 14788.  
 Gulf Coast Blues. 14636.  
 I Don't Know. 14828.  
 Meanest Kind of Blues. 14880.  
 Mobile Blues. 14800.  
 Naughty Man. 14935.  
 New Kind of Man. 14880.  
 Old Black Joe's Blues. 14740.  
 Potomac River Blues. 14740.  
 Shanghai Shuffle. 14935.  
 Strutters Drag. 14828.  
 Tea-pot Dome Blues. 14800.  
 Those Broken-busted Blues. 14838.  
 Words. 14926.  
 You've Got to Get Hot. 14726.

PERFECT. Henderson's Club Alabam Orchestra.

Old Black Joe's Blues. 14223.  
 31st Street Blues. 14223.

MAXSA.

How Come You Do Me? 1536.  
 I Can't Get the One I Want. 1515.  
 Mandy, Make Up Your Mind. 1517.

HARMONY. Under the title of the Dixie Stompers.

Ain't She Sweet? 444-H.  
 Baltimore. 526-H.  
 Black Maria. 526-H.  
 Cornfed. 545-H.  
 Dynamite. 209-H.  
 Feelin' Good. 636-H.  
 Goose Pimples. 545-H.  
 Hard to Get Gertie. 197-H.  
 Have it Ready. 467-H.  
 I Found a New Baby. 121-H.  
 I'm Feeling Devilish. 974-H.  
 Jackass Blues. 166-H.  
 Oh, Baby! 636-H.  
 St. Louis Blues. 451-H.  
 St. Louis Shuffle. 467-H.  
 Snag It. 444-H.  
 Static Strut. 197-H.  
 Tampeekoe. 166-H.  
 Variety Stomp. 451-H.  
 Wabash Blues. 407-H.  
 Wang Wang Blues. 407-H.

PARAMOUNT.

Beale-Street Mama. 20226.  
 Don't Think You'll Be Missed. 20226.  
 Mandy, Make Up Your Mind. 20367.  
 Prince of Wails. 20367.

1926-1927.

FLETCHER HENDERSON.	Piano.
DON REDMAN.	} Alto saxes and clarinets.
BUSTER BAILEY.	
COLEMAN HAWKINS.	Tenor sax.
RUSSELL SMITH.	1st Trumpet.
TOMMY LADNIER.	2nd Trumpet.
JOE SMITH.	3rd Trumpet.
JIMMY HARRISON.	1st Trombone.
CHARLIE GREEN.	2nd Trombone.
LAWRENCE DIXON.	Banjo.
BOB ESCUDERO.	Bass.
KAISER MARSHALL.	Drums.

*Note.*—Others to have played with this combination include Keg Johnson, Claude Jones and Jay C. Higgin-botham, trombones.

COLUMBIA.

Deed I Do. 4417.  
 Henderson Stomp. 4421.  
 I'm Coming, Virginia. 4561.  
 Livery Stable Blues. 4560.  
 P.D.Q. Blues. 4560.  
 Sweet Thing. 4417.  
 Tozo. 4421.  
 Whiteman Stomp. 4561.

## AMERICAN COLUMBIA.

Blazin'. 1913-D.  
 Gulf Coast Blues. 3951.  
 Houston Blues. 164-D.  
 Jackass Blues. 654-D.  
 Midnight Blues. 3951.  
 Muscle Shoal Blues. 164-D.  
 Nobody's Rose. 532-D.  
 Pensacola. 532-D.  
 Shanghai Shuffle.  
 Stampede. 654-D.  
 Sugar-foot Stomp. 395-D.  
 T.N.T. Blues.  
 Wang Wang Blues. 1913-D.  
 What-Cha-Call-'Em Blues. 395-D.

## BRUNSWICK.

Clarinet Marmalade. 3406.  
 Fidgety Feet. 3521.  
 Have it Ready. 3460.  
 Hop Off. 4119.  
 Hot Mustard. 3406 and 02001.  
 Sensation. 3521.  
 Stockholm Stomp. 3460.

## AMERICAN BRUNSWICK. 1924-1925.

Clearing-house Blues. 2612.  
 I Ain't Gonna Marry. 2591.  
 I Don't Know.  
 I Want to See a Little More. 3026.  
 If Your Good Man. 2591.  
 I'm a Good Girl. 2589.  
 Let Me Introduce You. 3026.  
 Papa Will Be Gone. 2589.  
 Strutters Drag.  
 Sud Buster Blues. 2592.  
 War-horse Mamma. 2592.  
 West Indies Blues. 2612.

## VICTOR.

St. Louis Shuffle. 20944.  
 Variety Stomp. 20944.

## VICTOR. Under the title of the Savoy Bearcats.

Bearcat Stomp. 20307.  
 Hot Notes. 20460.  
 How Could I Be Blue? 20307.  
 Nightmare. 20182.  
 Sengalese Stomp. 20182.  
 Stampede. 20460.

## CROWN. Under the title of Connie's Inn Orchestra, with Rex Stewart in place of Joe Smith and Claude Jones in place of Charlie Green.

After You've Gone. 3093.  
 Blue Rhythm. 3180.  
 Low Down on the Bayou. 3194.  
 Milenberg Joys. 3212.  
 Somebody Stole My Gal. 3107.  
 Stardust. 3093.  
 Sugar-foot Stomp. 3194.  
 Tiger Rag. 3107.  
 Twelfth-Street Rag. 3212.  
 You Rascal, You. 3180.

## COLLECTIVE.

FLETCHER HENDERSON. Piano and arranger.  
 BENNY CARTER. Alto sax and clarinet.  
 BUSTER BAILEY. Alto sax and clarinet.  
 EDGAR SAMPSON. Saxes and violin.  
 RUSSELL PROCOPE. Saxes and clarinet.  
 COLEMAN HAWKINS. Tenor sax.  
 RUSSELL SMITH. 1st Trumpet.  
 BOBBY STARK. 2nd Trumpet.  
 JOE SMITH. 2nd Trumpet.  
 REX STEWART. 3rd Trumpet.  
 JIMMY HARRISON. 1st Trombone.  
 BENNY MORTON. 1st Trombone.  
 CHARLIE GREEN. 2nd Trombone.

CLAUDE JONES. 2nd Trombone.  
 LAWRENCE DIXON. Banjo and guitar.

CLARENCE HALLIDAY. Guitar.  
 JUNE COLE. Bass.  
 JOHN KIRBY. Bass.  
 KAISER MARSHALL. Drums.  
 WALTER JOHNSON. Drums.  
 IKE ROBINSON. Vocals.

*Note.*—Others to have played with this group include Joe Thomas, trumpet; and Jay C. Higginbotham and Keg Johnson, trombones.

## BRUNSWICK. Under the title of Connie's Inn Orchestra.

Casa Loma Stomp. 1319.  
 Good-bye, Blues. 1319.  
 House of David Blues. 1205.  
 I'm Crazy 'Bout My Baby. 1176.  
 Just Blues. 1212.  
 Low Down on the Bayou. 1227.  
 Radio Rhythm. 1205.  
 Singing the Blues. 1176.  
 Sugar-foot Stomp. 1212.  
 You Rascal, You. 1281.

## BRUNSWICK.

Can You Take It? 01659.  
 King Porter Stomp. 01758.  
 Queer Notions. 01758.  
 Yeah Man. 01659.

## PARLOPHONE. Under the title of the Stokers of Hades, with Fletcher Henderson, Benny Carter, Edgar Sampson, Coleman Hawkins, Russell Smith, Bobby Stark, Rex Stewart, Jimmy Harrison, Claude Jones, Clarence Halliday, John Kirby and Walter Johnson.

Business in F. R1196.  
 Chinatown, My Chinatown. R1399.  
 My Gal Sal. R1196.

My Pretty Gal. R1139.  
Sugar. R1311.

*Note.*—In "Business in F," J. C. Higginbotham and Sandy Williams are on trombones, while Russell Procope is in place of Benny Carter. In "Sugar," Benny Morton is in place of Jimmy Harrison.

PARLOPHONE. Under the titles of the Duke of Harlem's Flunkies, the Baltimore Bell Hops and Fletcher Henderson's Orchestra, respectively.

Comin' and Goin'. R1356.

\*Hot and Anxious. R1479.

Sweet and Hot. R1478.

#### AMERICAN COLUMBIA.

Blues In My Heart. 2559-D.

Come On, Baby. 14392-D.

D. Natural Blues. 1543-D.

Easy Money. 14392-D.

I Found What I Wanted. 2414-D.

Keep a Song in Your Soul. 1913-D and 2352-D.

King Porter Stomp. 1543-D.

Somebody Loves Me. 2329-D.

Sugar-foot Stomp.

What Good Am I Without You? 2352-D.

#### H.M.V.

I Wanna Count Sheep. B6287.

Malinda's Wedding Day. B4911.

My Sweet Tooth Says I Wanna. B4911.

†Sugar-foot Stomp. B4871.

Take Me Away From the River. B6230.

#### VICTOR.

†Moan, You Moaners. 22689.

Oh, It Looks Like Rain. 22786.

Poor Old Joe. 24008.

†Roll On, Mississippi, Roll On. 22689.

Singing the Blues. 22721.

Strangers. 22955.

Sweet Music. 22775.

FLETCHER HENDERSON. Arranger (sometimes piano).

HILTON JEFFERSON. 1st Alto sax and clarinet.

RUSSELL PROCOPE. 2nd Alto sax and clarinet.

COLEMAN HAWKINS. Tenor sax.

RUSSELL SMITH. 1st Trumpet.

BOBBY STARK. 2nd Trumpet.

HENRY ALLEN, JR. 3rd Trumpet and vocals.

DICKIE WELLS. 1st Trombone.

SANDY WILLIAMS. 2nd Trombone.

HORACE HENDERSON. Piano.

BERNARD ADDISON. Guitar.

JOHN KIRBY. Bass.

WALTER JOHNSON. Drums.

*Note.*—Later Coleman Hawkins succeeded by Ben Webster; Bobby Stark by Irving Randolph; John Kirby by Elmer James; and Sandy Williams by Keg Johnson. In 1935 Benny Waters succeeded Ben Webster; Louis Metcalf succeeded Henry Allen, Jr.; and Slick Jones succeeded Walter Johnson.

Others who have played and recorded with the band include Lawrence Brown and Claude Jones, trombones; and Buster Bailey, clarinet.

#### COLUMBIA.

Business in F. DC156.

Clarinet Marmalade. CB367.

†Honeysuckle Rose. CB584.

It's the Darndest Thing. DC139.

It's the Talk of the Town. CB678.

I've Got to Sing a Torch Song. CB701.

Mona Lisa. DC156.

Nagasaki. CB727.

†New King Porter Stomp. CB701.

Night Life. CB727.

Queer Notions. CB678.

Singing the Blues. DC139.

Sugar-foot Stomp. CB367.

†Underneath the Harlem Moon. CB584.

PARLOPHONE. Under the title of Horace Henderson's Orchestra, with Benny Carter and Edgar Sampson, alto saxes and clarinets; Rex Stewart, 3rd trumpet; Jimmy Harrison and Claude Jones, trombones; and Clarence Halliday, guitar.

Ain't Cha Glad? R1717.

Anniversary of Minnie's Wedding Day.

R2031.

Happy Feet. R1792.

Ol' Man River. R1766.

Rhythm Crazy. R1743.

H.M.V. With Buster Bailey on clarinet.

Harlem Madness. B6515.

Hocus Pocus. B6562.

Phantom Fantasie. B6515.

Tidal Wave. B6562.

#### BRUNSWICK.

Big John's Special. 01985.

Down South Camp Meeting. 01904.

Happy as the Day is Long. 02039.

Hotter than Hell. 01974.

\* With clarinet solo by Coleman Hawkins.

† Under the title of Connies Inn Orchestra.

† Featuring Jay C. Higginbotham on trombone.

Limehouse Blues. 01985.  
 Memphis Blues. 02119.  
 Rug Cutter's Swing. 01974.  
 Shanghai Shuffle. 01904.  
 Tidal Wave. 02119.  
 Wrappin' It Up. 02039.

## AMERICAN DECCA.

Wild Party. 342.

## Mid-1935.

FLETCHER	Piano and ar-
HENDERSON.	range.
GARVIN BUSHELL.	1st Alto sax, bas-
	soon, clarinet
	and arranger.
LE ROY HARDY.	2nd Alto sax and
	clarinet.
BENNY WATERS.	1st Tenor sax
	and arranger.
ALFONSON McCORD.	2nd Tenor sax.
GEORGE THIGPIN.	1st Trumpet.
JOE THOMAS.	2nd Trumpet.
LAURENCE	
"MACK" MADDOX.	3rd Trumpet.
GEORGE STEVENSON.	1st Trombone.
BILLY KATO.	2nd Trombone.
ROBERT LESSEY.	Guitar.
ERNEST	
WILLIAMSON.	Bass.
WILMORE "SLICK"	
JONES.	Drums.

*Note.*—In November 1935 Buster Bailey, Leon "Choo" Berry, John Kirby and Roy Eldridge joined the group. In January 1936 Elmer Williams, saxes; Richard Vance, trumpet, and Ferdinand Arbello and Edward Cuffee, trombones, joined the unit.

**Rosa Henderson.**—Rosa Henderson, coloured vocalist, has made numerous recordings in America for Vocalion. In these discs she is usually accompanied by Fletcher Henderson, piano, and Coleman Hawkins, tenor sax. A few of her records, however, feature members of Fletcher Henderson's Orchestras of past years, while in several her piano accompanist is Edgar Dowell.

## ORIOLE.

Daddy, Come Back. 1001.  
 Here Comes My Baby. 1006.  
 I've Got Somebody. 1001.

## AMERICAN COLUMBIA.

Doggone Blues. 14627-D.  
 Can't Be Bothered With No Sheik.  
 14627-D.

## VOCALION.

Barrel-house Blues. 14831.  
 Barbadoes Blues. 14825.  
 Black Star Line. 14825.

Chicago Monkey Man Blues. 14832.  
 Down South Blues. 14635.  
 Every Woman's Blues. 14682.  
 He May Be Your Dog. 14708.  
 How Come You Do Me? 14795.  
 How'm I Gonna Get 'Em? 14832.  
 I Want My Sweet Daddy Now. 14708.  
 It Won't Be Long Now. 14682.  
 My Papa Doesn't Two-Time. 14795.  
 My Right Man. 14831.  
 Where Can That Somebody Be?  
 14635.

**Frank Herbin.**—Between 1926 and 1927 Frank Herbin was the pianist with the Sylviens, a British combination playing first at the Berkeley Hotel and later at the Savoy Hotel, under the leadership of Carroll Gibbons.

H.M.V. 1924. Piano solos.  
 Coaxing the Piano. B1774.  
 Dizzy Fingers. B1770.  
 Nickel in the Slot. B1770.  
 Peanut Cackle. B1774.

**Eddie Haywood.**—No information has been obtained concerning this American pianist.

## OKEH. Piano solos.

Black Bottom Blues. 8094.  
 Mixed Up Blues. 8094.

PARLOPHONE. Accompanying clarinet solos by George McClellon.  
 Larkin-Street Blues. R3256.

**Art Hickman.**—The late Arthur G. Hickman, composer of "Rose Room," "Tears" and others, was one of the pioneers of the jazz world. He died in San Francisco in 1930.

Hickman was leading a band in New York as far back as 1918, and at the time his principal saxophonist was the late Bert Ralton, who was succeeded in the band by Clyde Doerr. His pianist was the late Earl Burtnett, who subsequently took over the leadership of the combination. In 1920 Art Hickman's New York London Five visited London, and played in the Criterion Roof Garden.

## 1920. ART HICKMAN'S NEW YORK LONDON FIVE.

JACK HOWARD.	Leader and alto
	sax.
HARRY GRANCY.	Trumpet.
ARTHUR PITTMAN.	Trombone.
GEORGE FISHBERG.	Piano.
GEORGE KLEIN.	Drums.

H.M.V. 1921. Art Hickman's New York London Five.

All By Myself. B1269.

Gyptia. B1201.

I Wonder Where My Sweet Daddy's Gone. B1269.

Jicky. B1200.

Mon Homme. B1208.

Nesting Time. B1268.

Now and Then. B1217.

On the Streets of Cairo. B1217.

Tea Leaves. B1268.

Thoughts. B1201.

Why My Baby Smiles At Me. B1200.

COLUMBIA. 1921. Art Hickman's Orchestra.

Anytime, Anyday, Anywhere. 3019.

Whispering. 3017.

WINNER. Piano solos by George Fishberg.

Kitten on the Keys. 3771.

**The High Hatters.**—This American combination of white musicians was under the direction of Leonard Joy, who also made a number of recordings under his own name and with his own orchestra.

Nearly all the vocals in the recordings of the High Hatters are by Frank Luther and Belle Mann, the latter being featured in "Daddy, Won't You Please Come Home?"

H.M.V. 1929-1931.

Daddy, Won't You Please Come Home? B5714.

Just a Blue-Eyed Blonde. B6052.

Low-down Rhythm. B5719.

Sing, You Sinners. B5853.

Spell of the Blues. B5626.

Wipin' the Pan. B5626.

VICTOR.

Gotta Feeling for You. 22041.

My Future Just Passed. 22444.

Sweet and Hot. 22607.

You Said It. 22607.

**Alex Hill.**—Alex Hill, coloured American pianist, composer and lyric writer, was born in Little Rock, Arkansas, in April 1907. As a child he studied the piano, and received the necessary tuition from his mother. Plans were made for him to follow in his father's footsteps and be a minister.

However, following the death of his parents, Alex decided to devote his

life to jazz. He organised his own combination about 1924. The personnel of his band included the late Edwin Swayze, trumpet; Joseph Hayman, saxes and clarinet; and Leo Moseley. With this unit he went on tour in 1925.

Then he took over the leadership of a theatre orchestra, and later went to Hollywood, where he played the piano for Adolphe Menjou, Pola Negri, and others in the days of the silent film.

In 1927 he went to Chicago, and for a time played and recorded with Jimmie Noone. For short periods he was with the units of Jimmy Wade, Carroll Dickerson and Andy Kirk.

More recently he organised his own recording combination, in addition to arranging with Irving Mills. He is the composer of "Long about Midnight," "Ain't it Nice?" and others, and has made arrangements for Paul Whiteman, Claude Hopkins, and Louis Armstrong, for whom he composed and arranged "Beau Koo Jack."

VOCALION.

\*Dyin' With the Blues. 1493.

St. James' Infirmary. 1465.

South Bound. 1465.

\*Stompin' 'Em Down. 1270.

\*Tack-head Blues. 1270.

\*Toogaloo Shout. 1493.

1934-1935. Alex Hill's Hollywood Sepians.

ALEX HILL. Leader, arranger and vocals.

GEORGE JAMES. 1st Alto sax and clarinet.

ALBERT NICHOLAS. 2nd Alto sax and clarinet.

EUGENE SEDRIC. Tenor sax.

BENNY CARTER. 1st Trumpet.

JOE THOMAS. 2nd Trumpet.

HERMAN AUTREY. 3rd Trumpet.

CLAUDE JONES. Trombone.

GARNET CLARK. Piano.

EDDIE GIBBS. Guitar.

BILL TAYLOR. Bass.

HARRY DIAL. Drums.

BRUNSWICK. 1935.

Song of the Plow. 02078.

VOCALION. 1935.

†Ain't it Nice? 2826.

†Functionisin'. 2826.

Let's Have a Jubilee. 2848.

\* Piano solos.

† Alex Hill on piano.

**Teddy Hill's Orchestra.**—Theodore Hill, the coloured saxophonist and composer of "Swinging for the Lindy Hoppers," was born in Birmingham, Alabama. As a youth he sang in Dr. Goodgame's Baptist Church, and received his education at the Industrial High School in that city.

Teddy went to New York in 1933, and organised his all-coloured combination for the Ubangi Club in Harlem. During the past two years he has been playing at the Roseland Ballroom and the Savoy Ballroom.

The band has been broadcasting regularly with the National Broadcasting Company from station WJZ.

1935.

THEODORE HILL.	Leader and alto sax.
HOWARD JOHNSON.	Alto sax and clarinet.
RUSSELL PROCOPE.	Alto sax and clarinet.
LEON "CHOO" BERRY.	Tenor sax.
WILLIAM DILLARD.	Trumpet.
COLEMAN JOHNSON.	Trumpet.
ROY ELDRIDGE.	Trumpet.
DICKY WELLS.	Trombone.
SAM ALLEN.	Piano.
JOHN SMITH.	Guitar.
RICHARD FULBRIGHT.	Bass.
WILLIAM BEASON.	Drums.

MELOTONE. 1935.

Got Me Doin' Things.	M-13351.
Lookie, Lookie, Here Comes Cookie.	
M-13351.	
When Love Knocks.	M-13364.
When the Robin Sings.	M-13364.

**Richard Himber's Orchestra.**—This American orchestra came into existence between 1931 and 1932 under the leadership of Richard "Dick" Himber, violinist, who was formerly with the Rudy Vallee organisation in New York.

During 1935 the band was playing at the Ritz-Carlton Hotel in New York City.

RICHARD HIMBER	Director and violin.
SAM PERSOFF.	Violin.
JOE NASH.	Saxes and clarinet.
PETE PERMIGLIO.	Saxes and clarinet.
JESS CARNEOL.	Saxes and clarinet.
JIMMY ROSELLI.	Trumpet.
JERRY COLONNA.	Trombone.
DAVE LEVY.	Piano.

GENE VON HALLBERG.	Accordion.
SAM AMOROSE.	Harp.
ERNIE COPOZZIE.	Guitar.
JACK KIMMEL.	Bass.
NAT LEVINE.	Drums.

H.M.V. 1934-1935.

Dancing With My Shadow.	BD121.
If I Had 2 Million Dollars.	B6563.
Lullaby of Broadway.	BD159.
Reckless.	BD209.
Rolling Home.	B3623.
Winter Wonderland.	BD105.

VICTOR.

Autumn in New York.	24823.
Dawn.	24829.
Ev'rything's Been Done Before.	24886.
Fun To Be Fooled.	24680.
I Woke Up Too Soon.	24824.
Say When.	24764.
Things Might Have Been So Different.	24869.

**Earl Hines.**—Earl Hines, coloured pianist and composer, has made his headquarters in Chicago, where he was born, since 1925. In America he is referred to as "Father," a nickname he has carried for years, and which became an accepted fact when the National Broadcasting Company injected the word into its announcements.

Hines is regarded as the most imitated of all pianists. He has recorded with Louis Armstrong's Hot Five and Hot Seven, Jimmie Noone's Orchestra, Jack Wynn's Dallas Dandies, Dixie Rhythm Kings and other combinations. For nearly fifteen years he has been making regular appearances at the Grand Terrace Café in Chicago, both as a soloist and with his own band.

His compositions include "Deep Forest," his signature tune, written in conjunction with Reginald Foresythe, "Rosetta," "Cavernism," "Bubbling Over," "I Want a Lot of Love," "Sensational Mood," "Grand Piano Blues" and "A Monday Date."

Hines married Katherine Perry. In May 1935 his orchestra was involved in a serious motor accident while on tour. As a result, Cecil Irwin, his principal arranger, was killed.

Q.R.S. Piano solos by Earl Hines. These records were made and issued by an American piano roll manufacturer.

Blues in Third.	7036.
Chicago High Life.	7037.
Chimes in Blues.	7038.

Just Too Soon. 7039.  
 Monday Date. 7037.  
 Off-time Blues. 7036.  
 Panthurn Rag. 7039.  
 Stowaway. 7038.

**PARLOPHONE.** Piano solos by Earl Hines.

Caution Blues. R878.  
 Fifty-seven Varieties. R510.  
 I Ain't Got Nobody. R540.  
 Monday Date. R1862.

**BRUNSWICK.** Piano solos by Earl Hines.

Down Among the Sheltering Palms.  
 1361.  
 Love Me To-night. 1390.

**1930-1932. EARL HINES' ORCHESTRA.**

EARL HINES.	Director and piano.
TOBE TURNER.	Alto sax and clarinet.
LESTER BOONE.	Alto sax and clarinet.
CECIL IRWIN.	Tenor sax and arranger.
SHIRLEY CLAY.	1st Trumpet.
GEORGE MITCHELL.	2nd Trumpet.
WILLIAM FRANKLYN.	Trombone.
CLAUDE ROBERTS.	Banjo.
HAYES ALVIS.	Bass.
BUDDY WASHINGTON.	Drums.

**VICTOR.**

Beau Koo Jack. V-38043.  
 Blue Nights. V-38096.  
 Chicago Rhythm. V-38042.  
 Everybody Loves My Baby. V-38042.  
 Good Little Bad Little You. V-38043.  
 Grand Piano Blues. V-38096.  
 Have You Ever Felt that Way?  
 V-38048.  
 Sister Kate. 22683.  
 Sweet Ella May. 22842.

**1934-1935.**

EARL HINES.	Director and piano.
OMER SIMEON.	1st Alto sax, clarinet and arranger.
DARNELL HOWARD.	2nd Alto sax, clarinet and violin.
CECIL IRWIN.	1st Tenor sax and arranger.
JAMES MUNDY.	2nd Tenor sax and arranger.
CHARLES ALLEN.	Trumpet.
WALTER FULLER.	Trumpet and vocals.

GEORGE DIXON.	Trumpet and saxes.
WILLIAM FRANKLIN.	1st Trombone and vocals.
LOUIS TAYLOR.	2nd Trombone.
JAMES YOUNG.	3rd Trombone.
GENE PRATER.	Piano.
LAWRENCE DIXON.	Guitar and 'cello.
QUINN WILSON.	Bass and arranger.
WALLACE BISHOP.	Drums.
HERBIE JEFFREY.	Vocals.
ARTHUR LEE SIMPKINS.	Vocals.
KATHRYN PERRY.	Vocals.

*Note.*—Bud Johnson succeeded Cecil Irwin in May 1935. Kenneth Stewart, trombone, and Warren Jefferson, trumpet, have been playing with the band recently.

**BRUNSWICK.**

Blue. 01796.  
 Blue Drag. 1388.  
 Bubbling Over. 01682.  
 Cavernism. 01559.  
 Deep Forest. 1464.  
 Fat Babes. 01928.  
 Harlem Lament. 02075.  
 I Love You. 1388.  
 I Want a Lot of Love. 01682.  
 Japanese Sandman. 02131.  
 Julia. 01796.  
 Maple-leaf Rag. 01995.  
 Oh, You Sweet Thing! 1464.  
 Rhythm Lullabye. 02131.  
 Rosetta. 01559.  
 Sensational Mood. 1366.  
 Sweet Georgia Brown. 01995.  
 That's a Plenty. 01928.

**AMERICAN BRUNSWICK.**

Darkness.  
 Just to be in Caroline. 6960.  
 Madhouse.  
 Swingin' Down.  
 Take it Easy. 6771.  
 We Found Romance. 6960.  
 Why Must We Part.  
 You're One of My Dreams.

**AMERICAN DECCA.**

Angry. 183.  
 Copenhagen. 337.  
 Disappointed in Love. 389.  
 Rock and Rye. 577.  
 Wolverine Blues. 577.

**Eddie Hines and his Trumpet.**—Nothing has been discovered concerning the one known record made by Eddie Hines. It is suggested that the name

Eddie Hines was the pseudonym of a London musician.

#### MAYFAIR.

I Heard. G282.

Rockin' Chair. G282.

**The Home Towners.**—When Duophone records were first introduced in this country a few years ago, the Home Towners made their appearance.

The Home Towners was an American recording combination of leading New York musicians, including :—

JIMMY DORSEY. Saxes and clarinet.

RED NICHOLS. Trumpet.

TOM DORSEY. Trombone.

JOE TARTO. Bass.

#### DUOPHONE.

Jo-anne. D-4034.

Tiger Rag. D-4034.

**Hoosier Hot Shots.**—An American combination concerning which no details are available.

#### MELOTONE. 1934-1935.

Back in Indiana. 5-12-55.

Black-eyed Susan Brown. 5-12-55.

Farmer Gray. M-13370.

I'm Looking for a Girl. M-13387.

Ha-Cha-Nan. 350914.

Hoosier Stomp. M-13325.

Oakville Twister. M-13325.

San. 6-02-62.

Sentimental Gentleman from Georgia.

M-13370.

This is the Chorus. 350914.

Yes, She Do; No, She Don't. M-13387.

**Claude Hopkins.**—Claude Hopkins, the coloured pianist and composer, came into prominence in 1932, when he organised his own orchestra for the Roseland Ballroom in New York.

Hopkins received his education at Howard University in Washington. His compositions include "Washington Squabble," "Mystic Moan" and "Mad Moments." His signature tune is "Anything for You."

#### 1934-1935. Claude Hopkins' Orchestra.

CLAUDE HOPKINS. Leader and piano.

GENE JOHNSON. Alto sax and clarinet.

EDMUND HALL. Alto sax and clarinet.

BILLY SAULS. Tenor sax.

ALBERT SNAER. 1st Trumpet.

SYLVESTER LEWIS.

OBIE ALSTON.

2nd Trumpet.

3rd Trumpet and vocals.

FERDINAND ARBELLO.

FRED NORMAN.

1st Trombone.

2nd Trombone and vocals.

WALTER JONES.

HENRY TURNER.

EDMUND JONES.

ORLANDO ROBERTSON.

Guitar.

Bass.

Drums.

Vocals.

In early 1935 Pete Jacobs succeeded Edmund Jones, and Bobby Sands, tenor sax, was added.

#### PARLOPHONE.

Ain't Misbehavin'. R2134.

California, Here I Come. R2083.

He's a Son of the South. R1522.

How'm I Doin'? R1329.

Mad Moments. R1479.

Marie. R1815.

Mush Mouth. R1670.

#### AMERICAN COLUMBIA.

Canadian Capers. 2747-D.

Harlem Rhythm Dance. 2880-D.

I Would Do Anything for You. 2665-D.

Look Who's Here. 2741-D.

Minor Mania. 2904-D.

#### BRUNSWICK.

Chasing All the Blues Away. 01941.

Do You Ever Think of Me. 02120.

Don't Let Your Love Go Wrong. 01838.

Everybody Shuffle. 02025.

I Can't Dance, I Got Ants in My Pants. 01838.

Just You, Just Me. 01941.

King Porter Stomp. 02120.

Mandy. 01976.

Margie. 02025.

Monkey Business. 01976.

My Gal Sal. 01996.

Mystic Moan. 01779.

Three Little Words. 01996.

Washington Squabble. 01779.

#### AMERICAN DECCA. 1935.

In the Shade of the Old Apple Tree. 184.

June in January. 441.

Love in Bloom. 374.

Sweetheart o' Mine. 270.

Trees. 374.

Walkin' the Dog. 270.

Who? 185.

**Bob Howard's Orchestra.**—Bob Howard, coloured American vocalist and pianist, came into prominence in New York in the early part of 1935, with his broadcasting combination for station WINS.

In addition to his own recordings with his band, he has been featured in some of the recordings of Victor Young's Orchestra, notably "You're the Top" (Decca M462).

## COLLECTIVE.

BOB HOWARD.	Vocals and piano.
BUSTER BAILEY.	Alto sax and clarinet.
BARNEY BIGARD.	Alto sax and clarinet.
BEN WEBSTER.	Tenor sax.
BENNY CARTER.	Saxes and trumpet.
REX STEWART.	Trumpet.
THEODORE WILSON.	Piano.
CLARENCE HALLIDAY.	Guitar.
ELMER JAMES.	Bass.
WILLIAM "COSY" WILSON.	Drums.

*Note.*—Billy Taylor is on bass in some of the band's recordings while Theodore Wilson was succeeded by Sam Allen.

## BRUNSWICK. 1935.

Breakin' the Ice.	RL229.
Corrine Corrina.	02042.
Ghost of Dinah.	RL244.
If the Moon Turns Green.	02097.
It's Unbelievable.	02097.
On the Night of June Third.	RL229.
Porter's Love Song.	02042.
Stay Out of Love.	RL244.
Sugar Plum.	02111.
Throwin' Stones at the Sun.	RL221.
Whisper Sweet.	RL221.
Whose Baby are You?	02158.
You Fit into the Picture.	02111.
You Hit the Spot.	02158.

## AMERICAN DECCA. 1935.

Ev'ry Day.	460.
I Can't Dance.	484.
I Never Saw a Better Night.	524.
I'll Never Change.	439.
I'm Painting the Town Red.	524.
In a Little Gypsy Tea-room.	513.
It's Written in the Stars.	598.
Let's Honeymoon Again.	417.
Lost My Rhythm.	513.
Love Dropped in for Tea.	416.
Lulu's Back in Town.	504.
Pardon My Glove.	400.
Put On an Old Pair of Shoes.	416.
*Whose Baby are You?	689.
*You Hit the Spot.	689.

**Paul Howard's Quality Serenaders.**—

This American combination is an all-coloured group that plays at the Cotton Club in California and is probably the best-known coloured orchestra on the West Coast.

Reginald Foresythe is said to have recorded with the unit during his stay in California. Various instrumentalists who have served with the band include Alex Hill, pianist and composer of "Quality Shout"; Lionel Hampton, drums, who is responsible for the vocal in "Stuff," and Lawrence Brown, trombone.

## H.M.V.

New Kinda Blues. B6291.

## VICTOR.

California Swing.	23354.
Charlie's Idea.	V-38070.
Cuttin' Up.	23420.
Gettin' Ready Blues.	23420.
Harlem.	23354.
Moonlight Blues.	V-38068.
Overnight Blues.	V-38070.
Quality Shout.	V-38122.
Ramble.	V-38068.
Stuff.	V-38122.

**Hudson-DeLange Orchestra.**—This American combination, managed by Irving Mills, is directed jointly by Eddie DeLange and Will Hudson. The unit came into existence in late 1935. DeLange wrote the lyrics of "Solitude" and other song hits, while Hudson is one of America's leading composers and arrangers.

## 1936.

GEORGE BOHN.	Saxes and clarinet.
TED DUANE.	Saxes and clarinet.
HUGH HIBBERT.	Saxes and clarinet.
PETE BRENDEN.	Saxes and clarinet.
JAMES O'CONNELL.	Trumpet.
STEVEN LIPKIN.	Trumpet.
RALPH HOLLENBECK.	Trumpet.
EDWARD KOLYER.	Trombone.
MARK HYAMS.	Piano.
CLIFFORD RAUSCH.	Guitar.
EDWARD GOLDBERG.	Bass.
EDWARD O'HARA.	Drums.
RUTH GAYLORD.	Vocals.

## AMERICAN BRUNSWICK.

Eight Bars In Search of a Melody.
Hobo on Park Avenue.
It's a Lot of Idle Gossip. 7598.
Tormented. 7598.

**Spike Hughes.**—Patrick C. "Spike"

Hughes was born in London. He left school in 1923 and went to Vienna to study music. Later he returned to England, and went to Cambridge

\* With Bunny Berigan, Art Shaw and Frank Signorelli.

University in order to complete his education.

It was not long before "Spike" found himself in Berlin studying conducting. Returning to London once more, he taught himself to play a string-bass, the instrument having been left at his home by a friend.

Following a short period as arranger for Ambrose and Al Starita, in 1930 he met Philip Lewis, then recording manager for Decca. As a result of this meeting Hughes organised his first recording combination, the majority of the members of which came from D. Moonan's Cambridge Nightwatchmen, then playing at the Café de Paris in London.

A great deal of recording and composing followed, and in between these activities "Spike" managed to play the string-bass in the pit orchestra of C. B. Cochran's 1931 Revue.

In January 1933 he went to New York, and made a number of recordings with an all-coloured combination that he formed there.

Shortly after his return to London he joined the staff of the *Daily Herald*, and has since devoted his full time to journalism.

Spike Hughes is the composer of "Doan' You Grieve," "Nocturne," "Six Bells Stampede," "Sirocco," "Pastoral," "Elegy," "Donegal Cradle Song," "Firebird," "Weary Traveller," "A Harlem Symphony," "Buddy's Wednesday Outing" and "Long Night Scamper." He has also written a ballet, "High Yellow," that was first performed at the opening of the Carmargo Society's Season of Ballet at the Savoy Theatre, London, on June 6th, 1932.

In addition to recording with his own combinations, he has played in the recordings of Buddy's Brigade and the Night Club Kings.

#### 1930. SPIKE HUGHES' DECCA DENTS.

SPIKE HUGHES.	Arranger and bass.
PHILIP BUCHEL.	Saxes and clarinet.
BOBBY DAVIS.	Saxes and clarinet.
MAX FARLEY.	Saxes and clarinet.
DANNY POLO.	Saxes and clarinet.
MAX GOLDBERG.	Trumpet.

JACK JACKSON.	Trumpet.
SYD HOOLEY.	Trumpet.
STANLEY ANDREWS.	Violin.
EDDIE CARROLL.	Piano.
LESLIE SMITH.	Guitar.
BILL HARTY.	Drums.
VAL ROSING.	Vocals.

#### DECCA. 1930.

Bigger and Better than Ever.	Fi730.
Body and Soul.	Fi690.
Boop-Boop a Doopa Trot.	Fi709.
Bottoms Up.	Fi730.
Crazy Feet.	Fi690.
Fascinating Devil.	Fi710.
It's Unanimous Now.	Fi690.
Man from the South.	Fi709.
Miss is As Good As a Mile.	Fi703.
What Wouldn't I Do for that Man.	Fi710.

#### 1930-1931. SPIKE HUGHES' ORCHESTRA. COLLECTIVE ONLY.

SPIKE HUGHES.	Arranger and bass.
PHILIP BUCHEL.	Saxes and clarinet.
HARRY HAYES.	Saxes and clarinet.
BUDDY FEATHER-STONHAUGH.	Saxes and clarinet.
PHIL CARDEW.	Saxes and clarinet.
NORMAN PAYNE.	Trumpet.
ARTHUR NIBLO.	Trumpet.
LESLIE THOMPSEN.	Trumpet.
LEW DAVIS.	Trombone.
JOCK FLEMING.	Trombone.
FREDDIE WELSH.	Trombone.
GEORGE HURLEY.	Violin.
EDDIE CARROLL.	Piano.
ALAN FERGUSON.	Guitar.
BILL HARTY.	Drums.
BETTY BOLTON.	Vocals.

Changes were made at various sessions, other instrumentalists featured being David Shand, alto sax and clarinet; Bruts Gonella and Bill Gaskin, trumpets; Bernard Tipping, trombone; and Claude Ivy, piano.

#### DECCA. 1930-1931.

Bessie Couldn't Help It.	Fi880.
Blue Turning Grey Over You.	Fi861.
Button Up Your Overcoat.	F2217.
Cinderella Brown.	Fi880.
Crying for the Carolines.	Fi747.
Dancing Time.	Fi816.
Doing Things.	F2150.
Everybody Loves My Baby.	F2166.
Everything is Peaches.	Fi910.
Funny, Dear, What Love Can Do.	Fi906.
Get Happy.	F2150.
Happy Feet.	Fi844.

- \*Happy Feet. F1856.  
 Harlem Madness. F1861.  
 High Life. F2323.  
 I Like to Do Things for You. F1844.  
 Joshua Fit de Battle ob Jericho.  
 F2373.  
 Kalua. F1816.  
 Margie. F1815.  
 Misty Mornin'. F2166.  
 Moanin' Low. F2217.  
 Moon Love. F2259.  
 Mouchi. F1787.  
 My Man is On the Make. F1748.  
 Poor Butterfly. F1815.  
 Roll Jordan. F2373.  
 St. James' Infirmary. F1787.  
 Sheik of Araby. F2114.  
 Ship Without a Sail. F1748.  
 Some of these Days. F2259.  
 Sure As You're Born. F1910.  
 Tap Your Feet. F2323.  
 That's Where the South Begins. F1906.  
 They Didn't Believe Me. F2114.  
 Way I Feel To-day. F2193.  
 Without a Song. F2193.  
 \*You Know What I'll Do. F1856.  
 Zonky. F1747.

*Note.*—The record "Mouchi" is wrongly titled. It should read "The Mooche" and the composition should be credited to Duke Ellington.

#### 1931-1932. SPIKE HUGHES' ORCHESTRA.

- |                          |                       |
|--------------------------|-----------------------|
| SPIKE HUGHES.            | Arranger and bass.    |
| BILLY AMSTELL.           | Saxes and clarinet.   |
| BUDDY FEATHER-STONHAUGH. | Saxes and clarinet.   |
| HARRY HAYES.             | Saxes and clarinet.   |
| JIMMY MACAFFER.          | Trumpet.              |
| BILLY HIGGS.             | Trumpet.              |
| CHICK SMITH.             | Trumpet.              |
| LEW DAVIS.               | Trombone.             |
| BILL MULRANEY.           | Trombone.             |
| LESLIE THOMPSON.         | Trombone and trumpet. |
| BILLY MASON.             | Piano.                |
| ALAN FERGUSON.           | Guitar.               |
| RONNIE GUBERTINI.        | Drums.                |
| ELSIE CARLISLE.          | Vocals.               |
| JOEY SHIELDS.            | Vocals.               |

#### DECCA.

- Blues in My Heart. F2611.  
 Buddy's Wednesday Outing. F3089.  
 Darktown Strutters' Ball. F2611.  
 †Devil is Afraid of Music. F2584.  
 Dinah. F3399.  
 Doan' You Grieve. F3399.  
 Elegy. F3004.  
 Hangin' On to that Man. F2735.  
 Harlem Symphony. F2711.

- I Can't Believe She's Mine. F2735.  
 Is There a Place Up There for Me?  
 F2649.  
 I've Been in the Storm So Long.  
 F2936.  
 Limehouse Blues. F3004.  
 Long Night Scamper. F3089.  
 †St. James' Infirmary. F2584.  
 Siesma. F3311.  
 Sirocco. F2844.  
 Six Bells Stampede. F2844.  
 Tiger Rag. F3311.  
 Weary Traveller. F2936.  
 Witness. F2649.

#### PARLOPHONE. Under the title of Buddy's Brigade.

- Buddy's Wednesday Outing. R1172.  
 Kiss By Kiss. R1172.

#### 1933. SPIKE HUGHES' NEGRO ORCHESTRA. COLLECTIVE ONLY.

- |                              |                            |
|------------------------------|----------------------------|
| SPIKE HUGHES.                | Arranger (sometimes bass). |
| BENNY CARTER.                | Alto sax and clarinet.     |
| "SWAN" JOHNSON.              | Alto sax and clarinet.     |
| COLEMAN HAWKINS.             | Tenor sax.                 |
| LEON "CHOO" BERRY.           | Tenor sax.                 |
| WAYMAN CARVER.               | Flute.                     |
| HENRY ALLEN, JR.             | Trumpet and vocals.        |
| LEONARD DAVIS.               | Trumpet.                   |
| "SCOTTY" or WILLIAM DILLARD. | Trumpet.                   |
| DICKIE WELLS.                | Trombone.                  |
| GEORGE WASHINGTON.           | Trombone.                  |
| HENRY DE PARIS.              | Trombone.                  |
| LUIS RUSSELL.                | Piano.                     |
| RODRIGUEZ.                   | Piano.                     |
| LAWRENCE LUCIE.              | Guitar.                    |
| ERNEST HILL.                 | Bass.                      |
| SIDNEY CATLETT.              | Drums.                     |

#### DECCA.

- Air in D Flat. F5101.  
 Arabesque. F3639.  
 Bugle-call Rag. F3606.  
 Donegal Cradle-song. F3717.  
 Fanfare. F3639.  
 Firebird. F3717.  
 How Come You Do Me? F3972.  
 Music at Midnight. F3836.  
 Music at Sunrise. F3836.  
 Nocturne. F3563.  
 Pastoral. F3606.  
 Somebody Stole Gabriel's Horn. F3563.  
 Sweet Sorrow Blues. F5101.  
 Sweet Sue, Just You. F3972.

\* Spike Hughes and his Three Blind Mice accompanying Philip Buchel.

† Spike Hughes and his Three Blind Mice accompanying vocals by Joey Shields.

**Ina Ray Hutton and her Melodears.**

—Ina Ray Hutton, the American platinum blonde leader of her all-girl band, the Melodears, was born in Chicago on March 13th, 1916.

She made her first appearance with Gus Edwards at the Palace Theatre, New York, in 1930. Ina sang "Full of the Devil" in Lew Leslie's "Clowns in Clover," and "Never Had An Education" in George White's "Melody." The latter song, written for her by Sigmund Romberg, was the first jazz number he composed.

Her dancing was a feature of the 1934 Ziegfeld Follies. Both Ina Ray Hutton and her girls have been featured at the Chez Paree in Chicago, and at the Palais Royale in New York. They appeared in a short film for Paramount with the Yacht Club Boys, and more recently appeared for the same company in "The Big Broadcast of 1936."

INA RAY HUTTON.	Leader, dancer and vocals.
RUTH BRADLEY.	Saxes and clarinet.
AUDREY HALL.	Saxes, clarinet and violin.
HELEN RUTH.	Saxes and clarinet.
BETTY STICHT.	Saxes and clarinet.
KAY WALSH.	Trumpet.
ELVIRA ROHL.	Trumpet.
ESTELLE SLAVIN.	Trumpet.
ALTHEA HEUMAN.	Trombone.
RUTH McMURRAY.	Trombone.
JERRINE HYDE.	Piano.
MIRIAM GREENFIELD.	Piano.
HELEN BAKER.	Guitar and banjo.
MARIE LENZ.	Bass.
LILLIAN SINGER.	Drums.

H.M.V. 1934.

And I Still Do! X4432.

VICTOR. 1934.

How's about To-morrow Night? 24692.

BRUNSWICK. 1934-1935.

Georgia's Gorgeous Gal. 01920.

\*Twenty-four Hours in Georgia. 01920.

Wild Party. 01986.

Witch Doctor. 01986.

1935-1936.

INA RAY HUTTON. Leader, dancer and vocals.

EVELYN HEATON.	Saxes and clarinet.
MILDRED WILHELM.	Saxes and clarinet.
NADINE FRIEDMAN.	Saxes and clarinet.
BETTY STICHT.	Saxes and clarinet.
ESTELLE SLAVIN.	Trumpet.
VIRGINIA MEYERS.	Trumpet.
KAY WALSH.	Trumpet.
RUTH McMURRAY.	Trombone.
ALYSE WILLS.	Trombone.
GLADYS MOSIER.	Piano.
RUTH LOWE.	Piano.
MARION GANGE.	Guitar.
MARGUERITE RIVERS.	Bass.
LILLIAN SINGER.	Drums.

**Pat Hyde.**—Pat Hyde, British vocalist, was born in 1917. She was brought to the notice of the British public by Edgar Jackson, critic of *The Gramophone*.

Pat commenced her career with broadcasts from the Café Anglais, London, and later she was featured at the Casani Club and Romano's Restaurant. She has been publicised as Radio's Schoolgirl Sweetheart.

During 1934 and 1935 she recorded a number of vocals, accompanied by Edgar Jackson's Orchestra, a recording combination of leading London musicians. She also recorded with Nat Gonella's Georgians, with her own recording combination, Pat Hyde and her Swing Music, and appeared in the film "Stars on Parade."

1934-1935. Vocals by Pat Hyde, accompanied by Edgar Jackson's Orchestra. Collective.

PAT HYDE.	Vocals.
FREDDY GARDNER.	Saxes and clarinet.
CLIFF TIMS.	Violin.
FRENCHIE SARTELL.	Trumpet.
HARRY OWEN.	Trumpet.
ARTHUR YOUNG.	Piano.
SAM GELSLEY.	Guitar.
GEORGE PANTON.	Guitar.
DON STUTELY.	Bass.
MAX BACON.	Drums.

PARLOPHONE. 1934-1935.

After You've Gone. R1898.

Ain't Misbehavin'. R1973.

Bugle-call Rag. R1973.

Dinah. R2050.

I Can't Give You Anything But Love. R1973.

\* Alex Hill on piano.

Mean to Me. R187.  
 Poor Butterfly. R2050.  
 St. Louis Blues. R1898.  
 Some of these Days. R1871.

1935. PAT HYDE'S SWING MUSIC.  
 COLLECTIVE.

PAT HYDE.	Vocals.
GEORGE SCOTT WOOD.	Piano.
ERIC SIDAY.	Violin.
FREDDY GARDNER.	Saxes and clarinet.
BILLY FARRELL.	Trumpet.
JOE YOUNG.	Guitar.
DICK ESCOTT.	Bass.
MAX LEWIN.	Drums.

PARLOPHONE. 1935.

\*Good for Nothing. F235.  
 \*I'm Goin' Shoppin' With You. F203.  
 Louisiana Fairy Tale. F215.  
 Music Puts Me. F215.  
 My Dance. F173.  
 Seein' is Believin'. F173.  
 \*Shadows in the Moonlight. F203.  
 \*Star Gazing. F235.  
 \*Weather Man. F294.  
 \*What Harlem is to Me. F294.

**Jack Hylton.**—Jack Hylton was born at Great Lever, near Bolton, in Lancashire, in 1892. His mother was a school-teacher and his father worked in a cotton factory.

Twelve lessons in "singing and pianoforte," at the age of seven, launched him on his musical career, and following appearances in pierrot shows, pantomime, revue and opera, he came to London in 1913, and played the organ in a cinema at Stoke Newington.

In 1919 he joined the Queens' Dance Orchestra, a combination of seven players that derived their name from The Queens, Langham Place, where they played nightly in the roof garden. Jack joined the band as second pianist. The following year he took over the leadership, and in 1921 the combination became known as Jack Hylton's Orchestra. For some time the band played first at the Grafton Galleries and then at the Piccadilly Hotel.

It was not long before Hylton decided to concentrate on stage engagements and tours. Various additions were made to the band, and Jack started to build up his present prestige in the musical world. His first broad-

cast was made in 1926 from the B.B.C. studios at Savoy Hill.

In December 1927 Jack took his band abroad for the first time. They played at the Empire in Paris, and on their return to England continued touring throughout the country. In October 1929 the band went to Belgium, and gave a concert at the Palais des Beaux Arts in Brussels. Tour after tour followed, and in 1930 the band covered 7,763 miles, and appeared in ten different countries within sixty-nine days.

Jack and his band have played before the late King and Queen at several Command Performances, and before most of the European rulers. It was Hylton's band that was the first to broadcast to America from this country.

He has been twice decorated by the French Government for his achievements in the entertainment world, and married Ennis Parkes, whom he met while doing pierrot work in 1913. His wife was later featured as the vocalist with Jack Hylton's Metronomes, and now has her own combination, Mrs. Jack Hylton and her Band.

During 1935 Jack Hylton and his Band starred in the show "Life Begins at Oxford Circus" at the London Palladium. They also made the film "She Shall Have Music," formerly entitled "Listen to the Band," his signature tune.

Jack has collaborated in a number of compositions, including "A Trombone Cocktail," "True Love," "Jenny," "It's Too Late Now," and "Joyce."

1920-1922. THE QUEENS' DANCE ORCHESTRA.

JACK HYLTON.	Director and piano.
AL JENKINS.	Saxes and clarinet.
DICK DE PAUW.	Violin.
BERT HEATH.	Trumpet.
BERNARD TIPPING.	Trombone.
BERT BASSETT.	Banjo.
WAG ABBEY.	Drums.

*Note.*—Johnny Rosen succeeded Dick de Pauw; Claude Ivy joined first as saxophonist and then as pianist; and Jack Raine succeeded Bert Heath.

H.M.V.

Bullfrog Patrol. B1299.  
 Camel Walk. B1409.

\* With Phil Green, piano; George Senior, bass; and Laurie Bookin, clarinet and violin.

Coal-black Mammy. B1275.  
 Limehouse Blues. B1387.  
 My Sweet Hortense. B1438.  
 Shufflin' Along. B1403.  
 Trombone Cocktail. B1276.  
 Uncle Sambo. B1425.

ZONOPHONE. Under the title of Jack Hylton's Jazz Band.

Dear Old Southland. 2271.  
 Stumbling. 2271.  
 Wang Wang Blues. 2167.

H.M.V. Jack Hylton's Orchestra—with Johnny Raitz, tenor sax; Lew Davis, trombone; Percival Mackey, piano; Harry Robbins, drums; Jack Hylton, leader and vocals; Chappie D'Amato, guitar; and Emile Grimshaw, jr., banjo.

And That's Not All. B1830.  
 Blue Grass Blues. B1720.  
 Blue Trot Blues. B1701.  
 Broadway Blues. B1690.  
 Cara. B1829.  
 Doo Dah Blues. B1775.  
 Everybody Loves My Baby. B1990.  
 Greenwich Witch. B1588.  
 Honey, Dat's All. B1727.  
 House of David Blues. B1702.  
 I Ain't Nobody's Darling. B1524.  
 I Can't Stop Babying You. B1980.  
 I'll Take Her Back. B1974.  
 It's Too Late Now. B1846.  
 I've Got a Feeling for Ophelia. B1943.  
 Kongo Kate. B1969.  
 Louisville Lou Blues. B1690.  
 Lovin' Sam. B1643.  
 Red-hot Mamma. B1969.  
 Road Hog. B1905.  
 Sappho. B1875.  
 Seven and Eleven Blues. B1701.  
 Susannah's Squeaking Shoes. B1667.  
 Sweet Little You. B1974.  
 Syncopation on the Brain. B1775.

1925-1927. JACK HYLTON'S ORCHESTRA. COLLECTIVE.

JACK HYLTON.	Leader.
HUGO RIGNOLD.	1st Violin.
JOHNNY ROSEN.	2nd Violin.
EDWARD POGSON.	Saxes and clarinet.
JOHNNY RAITZ.	Saxes and clarinet.

JACK RAINE.	Trumpet.
CHARLES PEMELL.	Trumpet.
LEW DAVIS.	Trombone.
CLAUDE IVY.	Piano.
ARTHUR YOUNG.	Piano.
CHAPPIE D'AMATO.	Guitar.
EMILE GRIMSHAW, JR.	Banjo.
HARRY BERLY.	Viola.
HARRY ROBBINS.	Drums.
LEIGHTON LUCAS.	Arranger.

H.M.V. 1925-1927.

Alabama Stomp. B5170.  
 Babying You. B5160.  
 Blinky Moon Bay. B5086.  
 Buffalo Rhythm. B5379.  
 Don't Let Nobody. B5115.  
 Every Sunday Afternoon. B2164.  
 Feelin' Kind o' Blue. B2072.  
 Flat-tyred Papa. B5221.  
 I'm Taking that Baby Home. B5099.  
 Mamma's Gone Young. B5170.  
 Mandy. B5189.  
 Mavellous. B5387.  
 Nobody's Business. B2265.  
 Oh, Miss Hannah! B5055.  
 Oh, that Sweetie! B5059.  
 Poor Papa. B5110.  
 Rhythm is the Thing. B5207.  
 Sleepy-time Gal. B5000.  
 Some Other Day. B2123.  
 Sweet Man. B2189.  
 Syncopated City. B5264.  
 Tune Up the Uke. B5087.  
 Two Little Bluebirds. B5132.  
 Who Told You? B2072.  
 Ya Gotta Know How to Love. B5116.  
 Yes, Sir, That's My Baby. B2110.

H.M.V. Concert versions with orchestra augmented by the Kit-Cat Band.

Selfish Giant. C1253.  
 Three Bears. C1309.

H.M.V. 1928-1934 recordings. Instrumentalists include Freddy Schweitzer, Dave Shand, Dick Willows, saxes and clarinets; Maurice Loban, Billy Ternent, violins; Phillippe Brun, George Swift, Jack Jackson, trumpets; Eric Breeze, Leslie Carew, Paul Fenoulhet, trombones; Frederick Bamberger and Billy Munn, pianos; Harry Chapman, harp; Al Roach and M. Tighe, basses; Sonny Farrar, Pat O'Malley, and Chappie D'Amato; guitars and banjos; Neville Bishop, who was succeeded by Max Abrams, drums; and Ella Logan and Pat O'Malley, vocalists.

Billy Ternent, composer of "When it's June Down There," "Hylton Stomp," "Black and Blue Rhythm" and others, was the principal arranger of the band.

H.M.V.

Ain't Misbehavin'. B5715.  
 Between the Devil. B5966.  
 Bogey Wail. B5607.  
 Borneo. B5500.  
 Bubbling Over. B6012.  
 Chant of the Jungle. B5792.  
 Choo Choo. B5973.  
 Diga Diga Doo. B5638.  
 Doin' the New Low Down. B5647.

Great Day. B5879.  
 \*Grievin' for You. B5422.  
 Happy Feet B5843.  
 I Must Have that Man. B5617.  
 I Wanna Go Places. B5659.  
 Is She My Girl Friend? B5422.  
 Kerb Step. B5768.  
 Limehouse Blues. B5789.  
 Mean to Me. B5657.  
 Moanin' Low. B5952.  
 My Blackbirds are Bluebirds now.  
 B5595.  
 My One And Only. B5536.  
 River, Stay 'Way from My Door.  
 B6004.  
 Say Sadie. B5768.  
 Tap Your Feet. B5939.  
 That's My Weakness Now. B5520.  
 Tiger Rag. B5789.  
 Turn On the Heat. B5741.  
 When I Take My Sugar to Tea.  
 B6016.  
 Without Love. B6003.  
 Xylophone Stamped. B5809.  
 You Can't Have My Sugar. B5447.  
 H.M.V. Concert recordings.  
 Ain't Misbehavin'. C1779.  
 Early Ragtime Memories. C1653.  
 Goodnight Sweetheart. C2283.  
 I Kiss Your Hand, Madam. C1616.  
 My Inspiration Is You. C1577.  
 My Sunshine is You. C2283.  
 Negro Spiritual Medley. C2287.  
 Room With a View. C1577.  
 When the White Elder-Tree. C1616.  
 DECCA. 1931-1935.  
 All of Me. F2814.  
 Black-and-Blue Rhythm. F3767.  
 Dinah. F3764.  
 Ellingtonia. F3764.  
 Hylton Stomp. F3239.  
 Lawd, You Made the Night Too Long.  
 F2984.  
 St. Louis Blues. F3239.  
 Some of these Days. F3767.  
 When It's Sleepytime Down South.  
 F2681.  
 DECCA. Concert recordings.  
 By the Fireside. K660.  
 I Found You. K633.  
 Just One More Chance. K618.  
 Lawd, You Made the Night Too long.  
 K664.  
 Paradise. K660.  
 Rhapsody in Blue. F3763.  
 Sweet and Lovely. K633.  
 Time Alone Will Tell. K618.  
 You. K664.

1935.  
 JACK HYLTON. Conductor.  
 DAVID SHAND. } Alto saxes and  
 BENNY DANIELS. } clarinets.  
 FREDDY SCHWEITZER. Tenor sax and  
 clarinet.  
 JIM EASTON. Baritone sax  
 and clarinet.  
 JACK RAINE. Trumpet.  
 GEORGE SWIFT. Trumpet.  
 PHILLIPPE BRUN. Trumpet and  
 violin.  
 LESLIE CAREW. Trombone.  
 ERIC BREEZE. Trombone and  
 trumpet.  
 BILLY TERNENT. Violin and  
 arranger.  
 LES MADDOX. Violin.  
 DICK WILLOWS. Violin, viola  
 and saxes.  
 EDDIE HOOPER. Violin.  
 MAURICE LOBAN. Violin.  
 JACK FARRELL. Violin.  
 BILLY MUNN. Piano.  
 MELLE WEERSMA. Piano and ar-  
 ranger.  
 ALEC TEMPLETON. Piano.  
 SONNY FARRAR. Banjo, guitar,  
 'cello and  
 vocals.  
 HARRY CHAPMAN. Harp.  
 ANDRE DE VEKEY. Bass and  
 guitar.  
 GILBERT WEBSTER. Drums.  
 BRIAN LEE. Vocals and  
 guitar.  
 KEN TUCKER. Vocals and  
 dancer.  
 SAM BROWNE. Vocals.  
 Note.—In March 1936 Frank Weir  
 succeeded David Shand.  
 H.M.V. 1935-1936.  
 Accent on Youth. BD296.  
 Anything Goes. BD172.  
 Do the Runaround. BD5017.  
 Eeny Meeny Miney Mo. BD5035.  
 I Believe in Miracles. BD143.  
 I Won't Dance. BD200.  
 If the Moon Turns Green. BD149.  
 Lovely Liza Lee. BD214.  
 Music Goes 'Round and Around.  
 BD5030.  
 My Dance. BD151.  
 My First Thrill. BD5018.  
 She Shall Have Music. BD5017.  
 She's a Latin from Manhattan. BD212.  
 Solitude. BD5035.  
 Swing. BD5035.  
 Weather Man. BD216.  
 You're the Top. BD172.

\* Under the title of Hylton's Rhythmicians, a title given to his "hot" recording contingent that included Jack Jackson, Edward Fogson, Hugo Rignold, Chappie D'Amato, Lew Davis and Arthur Young.

**Jack Hylton's Kit-Cat Band.**—This orchestra was assembled by Jack Hylton in 1925 for the Kit-Cat Club, London. In 1926 during the visit of Paul Whiteman to this country, the combination played opposite the King of Jazz at the Kit -Cat Club.

AL STARITA.	Leader, saxes and clarinet.
JAMES KELEHER.	Saxes and clarinet.
GEORGE SMITH.	Saxes and clarinet.
HUGO RIGNOLD.	Violin.
TOM SMITH.	1st Trumpet.
EDWIN KNIGHT.	2nd Trumpet.
TED HEATH.	Trombone.
SID BRIGHT	Piano.
LEN FILLIS.	Banjo and guitar.
ALFRED FIELD.	Bass.
ERIC LITTLE.	Drums.

*Note.*—During Whiteman's visit the combination was augmented by the Pougnet String Quartette, comprising J. Pougnet, 1st violin; Eric Siday, 2nd violin; Harry Berly, viola; and D. Cameron, cello. Later, Donald Clark, a second pianist, was added.

H.M.V. 1925-1927.  
 Crazy Quilt. B5174.  
 Cuckoo. B5174.  
 I've Got Some Lovin' to Do. B5166.  
 Milenberg Joys. B2101.  
 My Sugar. B2101.  
 Swinging Along. B5166.

H.M.V. 1927. Under the title of Hylton's Hyltonians.  
 Ain't She Sweet? B5211.  
 Brown Sugar. B5208.  
 If You Can't Hold the Man. B5205.  
 Muddy Water. B5298.  
 Number Ten. B5280.  
 She Said and I Said. B5206.  
 She's Still My Baby. B5200.  
 Uncanny Banjo. B5279.

**Mrs. Jack Hylton's Band.**—This British combination was organised in

1932 by Jack Hylton, and placed under the leadership of his wife. The unit made its London stage debut at the Palladium on January 23rd, 1933.

Mrs. Jack Hylton's Band spends most of its time touring. It has visited France, Switzerland, Italy and Belgium. The signature tune of the combination is "This is the Missus."

1935.

MRS. JACK HYLTON.	Leader and vocals.
KEN GRAY.	Alto sax and clarinet.
JOCK SCOTT.	Alto sax and clarinet.
HENNING ANDERSON.	Tenor sax and flute.
JOHN BRISTOL.	Tenor sax and flute.
JACK PARFITT.	Trumpet and vocals.
CHICK SMITH.	Trumpet.
HARRY MAYFIELD.	Trumpet.
DONALD BINNEY.	Trombone.
LEN EDWARDS.	Piano and arranger.
LESLIE BRIAN.	Piano and vocals.
GEORGE FURLEY.	Violin.
ALEC MORRIS.	Guitar and vocals.
LEE STREET.	Bass.
HERBERT KIRBY.	Bass.
LEW STEVENSON.	Drums.

*Note.*—In January 1936 the brass section changed to Jimmy Macaffer, Jock Edwardson and Stanley Howard, trumpets, and Tommy Henry, trombone.

CROWN. 1935-1936.

I'll Never Say Never Again. 61.  
 I'm in the Mood for Love. 80.  
 Stolen Moments. 110.  
 Vladivostock. 2.  
 You Are My Lucky Star. 79.

# J

## JACKSON—JUNGLE-TOWN

**JACKSON, BUD, and his Swanee Syncopaters.**—This combination is an obscure group of coloured American musicians.

BRUNSWICK.

Heebie Jeebies. 335I.  
Messin' Around. 335I.

**Dewey Jackson's Peacock Orchestra.**—Nothing has been discovered concerning Dewey Jackson nor his Peacock Orchestra. The unit is said to be an American combination, and their one recording to be issued in this country came out in the late 'twenties.

ORIOLE.

She's Crying for Me. 1006.

**Edgar Jackson.**—Edgar Jackson, musical journalist and manager, was born in London in 1895. He was educated at Claysmore and Cambridge, and during the War served in the Public Schools Battalions of the 16th and 20th Middlesex Regiments.

After hostilities had ceased, he entered commerce, and then became interested in jazz. In 1926 he started *The Melody Maker*, and three years later he became Jack Hylton's manager. In 1930 he started free-lancing, and shortly after organised the Gargoyle Five and his own orchestra for recording work.

For some time he has been the "swing-music" reviewer of *The Gramophone*, manager of Howard Jacobs' Orchestra and various other British units.

EDGAR JACKSON'S GARGOYLE FIVE.

MICKEY LEWIS.	1st Alto sax.
KEN GRAY.	2nd Alto sax.
CON LAMPRECHT.	Tenor sax.
FREDDY BRETHERTON.	Piano and arranger.
EDGAR JACKSON.	Drums.

ORIOLE. 1932.

Bidin' My Time. P110.  
By Special Permission. P111.  
I've Got Five Dollars. P111.  
You Took Advantage of Me. P110.

MICKEY LEWIS.	1st Alto sax.
HARRY GOLD.	2nd Alto sax.
CYRIL HARLING.	Tenor sax, clarinet and violin.
FREDDY BRETHERTON.	Piano and ar- ranger.
IVOR MAIRANTS.	Guitar.
MAURICE BURMAN.	Drums, celeste and trumpet.

EDGAR JACKSON'S DANCE BAND. COL-  
LECTIVE.

MICKEY LEWIS.	Alto sax and clarinet.
JIM EASTON.	Alto sax and clarinet.
CYRIL HARLING.	Tenor sax.
JOE CROSSMAN.	Tenor sax.
HARRY GOLD.	Baritone sax.
LESLIE LAMBERT.	Trumpet.
NAT GONELLA.	Trumpet.
LEW DAVIS.	Trombone.
FREDDY BRETHERTON.	Piano and ar- ranger.
IVOR MAIRANTS.	Guitar.
JOE WHITE.	Bass.
TINY WINTERS.	Bass.
BILL HARTY.	Drums.
MAURICE BURMAN.	Drums.
BILL AIREY-SMITH.	Vocals.
STANLEY BOWSHER.	Arranger.

DECCA.

Angry. F3507.  
I Wish I Could Shimmy. F3307.  
Jealous. F3299.  
Oh, How I Love My Darling. F3156.  
One Stolen Kiss. F3299.  
Poor Butterfly. F3085.  
Sunday. F3085.  
Sweet Little You. F3156.

*Note.*—Edgar Jackson's Dance Orchestra also accompanied a number of guitar recordings by Len Fillis and various vocal records by Pat Hyde.

**Frisky-Foot Jackson's Thumpers.**—No details are available concerning this American combination.

CHAMPION. 1935.

Good Time Mama. 40043.

Maxwell Street Stomp. 40043.

**Jack Jackson.**—Jack Jackson, British trumpet player and orchestra leader, was born in Barnsley, Yorkshire, in 1907. As a boy he learned to play the violin. Later he studied the trumpet under John Solomon.

Before he was twenty-one, Jackson had played in various military bands. Then he appeared with small dance orchestras on ocean-going liners and travelled practically all over the world. On returning to London, he directed a number of combinations, including units at the Hotel Cecil and the Holborn Restaurant. For a short time he played at the Hammersmith Palais de Danse.

In 1926 he joined Bert Ralton's Band, and later went to South Africa on Ralton's ill-fated tour. Back in London again in 1927 he became a member of Bert Ambrose's Orchestra. About this time he was recording with Ronnie Munro's Orchestra. Two years later he joined Jack Hylton, with whom he remained until December 1929, when he went to the Berkeley Hotel with Howard Jacob's band. Still later, he joined Percival Mackey at the Savoy Hotel, and when Mackey left the Savoy, Jackson remained in the Strand with Arthur Lally. In March 1931 he became a member of Jack Payne's B.B.C. Dance Orchestra, and remained with Payne until March 1933.

Jackson then decided to form his own band, and following an appearance at the Balliol Ball during a Commemoration Week at Oxford, Jack Jackson and his Orchestra opened up at the Dorchester Hotel, London, on August 1st, 1933.

Early recordings of the band were labelled "John" Jackson. Subsequent records, however, gave full credit to "Jack." The signature tune of the band is "Make those People Sway."

Jackson had recorded with many British bands before he gathered to-

gether his own combination. These include the orchestras of Bert Ralton, Bert Ambrose, Jack Hylton, Howard Jacobs, Percival Mackey, Arthur Lally, Jack Payne, Ronnie Munro, and Spike Hughes.

JACK JACKSON.	Leader and trumpet.
HARRY MACFARLANE.	2nd Trumpet.
TONY THORPE.	Trombone.
EDWARD POGSON.	Saxes, clarinet and flute.
HARRY CARR.	Saxes and clarinet.
ALLAN WARREN.	Tenor sax, clarinet, 'cello and oboe.
JACK FISH.	Violin.
DAVE FISH.	Violin.
STANLEY ANDREWS.	Violin.
HARRY RUBENS.	Piano.
NOEL D'AMATO.	Guitar.
TINY STOCK.	Bass.
PERCY HAMPTON.	Drums.
FRED LATHAM.	Vocals.
PEGGY COCHRANE.	Vocals.
ALBERTA HUNTER.	Vocals.

*Note.*—Percy Hampton was succeeded by Jack Hunter in December 1934.

1935.

JACK JACKSON.	Leader and Trumpet.
JIMMY LONIE.	2nd Trumpet.
TONY THORPE.	Trombone.
EDWARD POGSON.	Saxes, clarinet and flute.
STANLEY ANDREWS.	Saxes, violin, trumpet and arranger.
ALLAN WARREN.	Tenor sax, clarinet, 'cello and oboe.
DAVE FISH.	Violin.
COLLIE EISNER.	Violin.
HARRY RUBENS.	Piano.
TINY STOCK.	Bass.
JACK HUNTER.	Drums.

*Note.*—Vocalists remained the same.

In May 1935 Jimmy Lonie was succeeded by Stanley Andrews, whose place was filled by Allan Warren. Cecil Norman succeeded Harry Rubens; and Con Lamprecht, tenor sax, joined the combination.

H.M.V.

\*Come On, Be Happy. B6330.

Did My Heart Beat? B6412.

Dixie Lee. B6458.

Down a Long, Long Road. B6412.

\* Credited to "John" Jackson's Orchestra.

I'm Playing with Fire. B6322.  
 Louisiana Fairy Tale. BD195.  
 Lullaby in Blue. B6458.  
 Madame, Will You Walk? B6488.  
 Make those People Sway. B6402.  
 Miss Otis Regrets. B6525.  
 Now that We're Sweethearts Again.  
 B6479.  
 Rhythm in a Great Big Way. BD282.  
 Sittin' in the Dark. B6322.  
 So Shy. B6447.  
 'Twixt the Devil. B6388.

**Zaidee Jackson.**—Zaidee Jackson, the coloured singer and revue actress, is perhaps better known on the Continent than in England.

In 1931 she was appearing at the New Marine, Montparnasse, in Paris, being for some considerable time accompanied by Reginald Foresythe on piano. Two years later, Zaidee came to London, and appeared in the revue "Bally Hoo" at the Comedy Theatre.

**METROPOLE.**

Ready for the River. 1128.

**DUOPHONE.**

I Know de Lord. D535.  
 Nobody Knows. D534.  
 Scandalise My Name. D534.  
 Water Boy. D535.

**DECCA.**

I've Got the Wrong Man. F3521.  
 Mediterranean Madness. F3521.

**PARLOPHONE.**

Dixie Dawn. R299.  
 Every Day Away from You. R579.  
 Good for Nothin' But Love. R696.  
 I like to Do Things for You. R651.  
 I'll Be Getting Along. R579.  
 I've Got the Wrong Man. R1481.  
 Man of My Own. R590.  
 More than You Know. R761.  
 Pink Elephants. R1481.  
 Puttin' on the Ritz. R696.  
 Shadows Around Me Blues. R773.  
 Sing, You Sinners. R761.  
 Someday You'll be Sorry. R257.  
 Speaking of Kentucky Days. R651.  
 Tain't No Sin. R590.  
 There Ain't No Sweet Man. R257.  
 Whispering Out of the South. R773.

**Jacobs' Trocaderians.**—This British combination came into existence in 1912 and, after a lengthy spell of providing music at the Trocadero Restaurant in London, the unit ventured upon a tour of the music-halls, an unheard-of thing in those days. The quartet

proved a great success with their original treatment of popular airs.

Jacques Jacobs, violin-leader, was born in Amsterdam, Holland, on October 25th, 1878. He studied the violin in Paris, Berlin and Vienna, and came to England when he was eight years old.

Later he appeared as a soloist at the Queen's Hall, being accompanied on piano by Sir—then Mr.—Henry Wood. Jacobs played at the first promenade concert in this country, and appeared many times at the Albert Hall.

With his own orchestra he opened the Trocadero, and shortly after formed his Trocaderians. The unit broke up during the War, and Jacob went to America, where he played for eight years with the New York Philharmonic Orchestra conducted by Toscanini.

Since 1926 he has been associated with Lyons, the well-known British caterers, and for some time he has been conducting his own orchestra at the Regent Palace Hotel in London.

**1912-1915. JACOB'S TROCADERIANS.**

JACQUES JACOBS.	Violin.
MONTAGUE POLLACK.	'Cello and vocals.
ARTHUR DRAKEFORD.	Piano.
SAM PHILLIPS.	Organ.
LOUISA ZEITLIN.	Vocals.

**COLUMBIA. 1915.**

Chinatown, My Chinatown. 565.  
 They Didn't Believe Me. 565.

**Howard Jacobs.**—Howard Jacobs, saxophonist and orchestra leader, was born in Dedham, Massachusetts, in 1900. He is the third of three generations of saxophone players, inheriting his talent from his mother and grandfather. As a youth he studied the piano and gave classical recitals. Later he studied the saxophone.

Howard came to England in 1922, and three years later came into prominence as the leader of the Boston Orchestra at the Savoy Hotel. In 1927 he formed his Berkeley Hotel Orchestra, a combination that succeeded the Sylvians and included such members as Roy Whetstone, saxes; Sydney Kyte, violin; Frank Herbin, piano; Pete Mandall, banjo; Ronnie Gubertini, drums; and others.

In 1930 he went to America for nine

months, and on his return opened up at Claridges'. Later he went to the Savoy, and during 1934 he was playing at the Café de Paris and the Café Anglais. The following year he appeared with his combination at the Carlton and Savoy Hotels.

Howard Jacobs has recorded numerous saxophone solos for Columbia. In March 1936 he went to Australia to direct dance music for the Australian Broadcasting Commission.

#### 1925. THE BOSTON ORCHESTRA.

HOWARD JACOBS. Leader and saxes.  
REG PURSGLOVE. Violin.  
CARROLL GIBBONS. Piano.  
JOE BRANNELLY. Banjo.  
ALEC URE. Drums.

#### H.M.V. 1925.

Mamma's Gone. B1964.

Nola. B1964.

Unfortunate Blues. B1977.

#### 1933. HOWARD JACOBS' ORCHESTRA. (Recording unit.)

HOWARD JACOBS.	Saxes.
JOE CROSSMAN.	Alto sax.
LAURIE BOOKIN.	Alto sax.
DON BARRIGO.	Tenor sax.
HUGO RIGNOLD.	Violin.
EUGENE PINT.	Violin.
MAX GOLDBERG.	1st Trumpet.
GEORGE RATCLIFFE.	2nd Trumpet.
TED HEATH.	Trombone.
STANLEY BLACK.	Piano (Neo-Bechstein).

ALBERT HARRIS.	Guitar.
DICK BALL.	Bass.
SID HEIGER.	Drums.
BILL AIREY-SMITH.	Vocals.

#### COLUMBIA. 1933.

La Veeda. CB718.

Let the World Go Drifting By. CB657.

Liebestraum. CB718.

Trouble in Paradise. CB657.

**Arthur Jarrett.**—Arthur Jarrett, white American vocalist, is to be heard in many recordings of the Dorsey Brothers, Frankie Trumbauer, Ted Weems, and Don Bestor.

He has his own combination in America, and his wife, Eleanor Holm, is the vocalist with the unit.

#### PANACHORD.

Cuban Love Song. 25178.

Honest, Really, Truly. 25178.

Just Friends. 25188.

Oh, What a Thrill! 25188.

**PARLOPHONE.** 1933. Accompanied by orchestra including Jimmy Dorsey,

saxes and clarinet; Tom Dorsey, trombone; and the late Eddie Lang, guitar.

Good-bye Blues. R1409.

**AMERICAN COLUMBIA.** Same accompanying orchestra.

Love Me To-night. 2691-D.

Music, Music, Everywhere. 2691-D.

This Time it's Love. 2672-D.

**Jaxon's Hot Shots.**—Frankie "Half-Pint" Jaxon, coloured American composer and vocalist, is known in this country only through two of the issued recordings by Jaxon's Hot Shots, in which the trombone player is Preston Jackson.

Jaxon is a popular figure in Chicago, where he has his own band. Among others, he is the composer of "Fan It," his signature tune.

**BRUNSWICK.** April 1934.

Fifteen Cents. 01719.

Mamma Don't Allow It. 01719

#### AMERICAN VOCALION.

Chocolate to the Bone. 1583.

Corinne Blues. 1424.

Fan It. 2553.

Hit Ta Ditty Low Down. 1226.

How Can I Get It? 1257.

It's Heated. 1539.

Jive Man Blues. 1539.

Let's Knock a Jug. 1285.

My Baby's Hot. 2553.

Scuddlin'. 1583.

Take it Easy. 1424.

You Got to Wet It. 1472.

**Freddy Jenkins' Harlem Seven.**—Freddy Jenkins, coloured American trumpet player, came into prominence with Duke Ellington's Orchestra. His Harlem Seven was a recording group organised by Adrian Rollini.

**H.M.V.** 1936.

Swinging 'Em Down. B8420.

#### BLUEBIRD.

Nothin' But Rhythm. B-6129.

Old-fashioned Love. B-6129.

**Harry Jentes.**—No information has been obtained concerning this American pianist.

**PARLOPHONE.** 1925. Piano solo.

Cat's Pyjamas. E5062.

**OKEH.** Piano solos.

Bloody Blues. 4868.

Papa Blues. 4868.

**Charlie Johnson's Orchestra.**—Charlie Johnson, coloured American pianist, was for a number of years the leader of Smalls' Paradise Orchestra in New York. He is no relation to Charlie Johnson, the trumpet player with Freddy Taylor's Swing Men from Harlem, in Paris.

In 1935 he was playing in New York at a small club with a combination including Frank Newton, trumpet; Bobby Johnson, guitar; and George Stafford, drums.

Various coloured musicians who have played with him from time to time include Benny Carter and Edgar Sampson, saxes; the late Jimmy Harrison, trombone; George Stevenson, trombone; and Bill Taylor, bass.

#### VICTOR.

Birmingham Black Bottom. 20551.  
 Boy in the Boat. 21712.  
 Charleston is the Best. 21491.  
 Don't You Leave Me Here. 20653.  
 Harlem Drag. V-38059.  
 Hot Bones and Rice. V-38059.  
 Hot-tempered Blues. 21247.  
 Paradise Wobble. 20551.  
 Walk that Thing. 21712.  
 You Ain't the One. 21247.

*Note.*—A number of these recordings were issued under the title of Johnson's Paradise Ten. These have George Stafford on drums.

#### Eddie Johnson's Cracker Jacks.

This combination comprises a small group of coloured musicians from St. Louis. According to the Victor Company none of them could read music at the time of their recording work.

#### VICTOR. 1932.

Duck's Yas Yas Yas. 23329.  
 Good Old Bosom Bread. 23329.

**Freddy Johnson.**—Freddy M. Johnson, coloured pianist and arranger, was born in New York in 1904.

His early days were spent in the bands of Elmer Snowden and Benny Carter. Freddy went to France with Sam Wooding, with whom he played for some considerable time.

Subsequently, he formed his own band in Paris, his right-hand man being Arthur Briggs, the trumpet-player who came to Europe in 1929 with Noble Sissle's Orchestra.

Freddy Johnson is the composer of

"Harlem Bound," "Sweet Madness," "Alabama Swing" and other hot numbers. He has appeared with his **Harlemites** at various concerts at the Salle Plegel, in Paris. More recently, in 1935, he went to Holland, and organised a combination in conjunction with Lex Van Spall, the Dutch saxophone and clarinet player.

#### FREDDY JOHNSON'S HARLEMITES.

FREDDY JOHNSON.	Piano and arranger.
BOOKER PITTMAN.	Alto sax and clarinet.
ROY BUTTLER.	Alto sax and clarinet.
CLE SADDLER.	Alto sax and clarinet.
ALFRED PRATT.	Tenor sax.
ARTHUR BRIGGS.	1st Trumpet.
BOBBY JONES.	2nd Trumpet.
THEODORE BROCK.	1st Trombone.
HENRY BURNS.	2nd Trombone.
STERLING CONAWAY.	Banjo and guitar.
JUAN FERNANDEZ.	Bass.
BILL TAYLOR.	Drums.

#### DECCA. 1933-1934.

Harlem Bound. F3810.  
 I Got Rhythm. F5110.  
 Sweet Madness. F3810.  
 Tiger Rag. F5110.

**FRENCH BRUNSWICK.** Saxophone section changed to Alcedo Castellanos, 1st alto; Peter Duconge, 2nd alto and clarinet; and Frank Goodie tenor sax.

Foxy and Grapesy. A500278.  
 Grabbin' Blues. A500263.  
 I Got Rhythm. A500262.  
 Japanese Sandman. A500263.  
 My Baby's Gone. A500277.  
 Nobody's Sweetheart. A500262.  
 Sing About the Swanee? A500277.  
 Sweet Georgia Brown. A500278.

#### FREDDY JOHNSON-LEX VAN SPALL AND THEIR ORCHESTRA.

FREDDY JOHNSON.	Piano and arranger.
LEX VAN SPALL.	Alto sax and guitar.
JASCHA TRABSKY.	Tenor sax and clarinet.
RALF GOLDSTEIN.	Trumpet.
JAKE GREEN.	Trombone.
JACQUES MIRGORODSKY.	Guitar.
AL WEISBARD.	Bass.
LEW GALKIN.	Drums.
ROSIE POINDEXTER.	Vocals.

**DUTCH DECCA. 1935.**

- Harlem Hot Club Dance. F42045.  
 I Want to Dance. F42045.  
 Jungle Fever. F42046.  
 You Took Advantage of Me. F42046.

**Jimmy Johnson.**—Jimmy Johnson, coloured American pianist and composer, was playing in Barron's Café, New York, as far back as 1915.

Jimmy accompanied many of the vocal recordings of Ethel Waters through the succeeding years, and has been featured in a number of the discs made by McKinney's Cotton-Pickers, Louisiana Sugar Babes, and the Jungle-Town Stompers.

He is the composer of "Ivy, Cling to Me," "Old-fashioned Love in My Heart," and others. In addition to his recorded piano solos, he has made a number of titles with his own combination, Jimmy Johnson and his Orchestra.

More recently he has been playing in Smalls' Café in New York.

**PARLOPHONE. Piano solo.**

- Riffs. R1072.

**OKEH. Piano solos.**

- Carolina Shout. 4495.  
 Feelin' Blue. 8770.  
 Keep Off the Grass. 4495.  
 Scouting Around. 4937.  
 Toddlin'. 4937.

**AMERICAN BRUNSWICK. Piano solos.**

- Crying for the Carolines. 4712.  
 Jingles. 4762.  
 What is this Thing Called Love. 4712.  
 You've Got to be Modernistic. 4762.

**VICTOR. Piano solos.**

- Can't Do What My Last Man Did. 19123.  
 Bleeding Hearted Blues. 19123.

**Q.R.S. Piano solos.**

- Duck's Yas Yas Yas. R7049.  
 Snitcher's Blues. R7049.

**AMERICAN COLUMBIA. Piano duets with Clarence Williams.**

- How Could I Be Blue? 14502-D.  
 I've Found a New Baby. 14502-D.

**AMERICAN COLUMBIA. Jimmy Johnson's Orchestra.**

- Chicago Blues. 14334-D.  
 Fare Thee, Honey Blues. 14417-D.  
 Go Harlem. 2448-D.  
 Just a Crazy Song. 2448-D.  
 Mournful Tho'ts. 14334-D.  
 Porter's Love Song. 14668-D.  
 Put Your Mind Right On It. 14417-D.

**AMERICAN COLUMBIA. Johnson's Jazzers.**

- Can I Get It Now? 14247-D.  
 Skiddle de Scow. 14247-D.

**VICTOR. Jimmie Johnson's Orchestra.**

- You Don't Understand. V-38099.  
 You've Got to be Modernistic. V-38099.

**VICTOR. Under the title of the Louisiana Sugar Babes with Jimmy Johnson and Fats Waller, on pianos.**

- Persian Rug. 21346.  
 Sippi. 21348.  
 Thou Swell. 21346.  
 Willow Sue. 21348.

**Johnny Johnson.**—Johnny Johnson, American pianist and composer, has been playing with his own band for a number of years in leading hotels in New York, Michigan and Oklahoma.

His orchestra broadcasts from stations WEAf, WGY and WRNY.

Johnny is the composer of "If I Could Be With You One Hour Tonight," "Bubbles" and "Punch Drunk."

**1935. JOHNNY JOHNSON'S ORCHESTRA.**

- |                  |                     |
|------------------|---------------------|
| JOHNNY JOHNSON.  | Piano.              |
| VI MELE.         | Piano.              |
| FRANK MAY.       | Saxes and clarinet. |
| WALTER BOYSFORD. | Saxes and clarinet. |
| JOE SULLIVAN.    | Saxes and clarinet. |
| TED FISHER.      | 1st Trumpet.        |
| BERNIE BURKE.    | 2nd Trumpet.        |
| HARRY MCDANIEL.  | 3rd Trumpet.        |
| AL JENNINGS.     | Trombone.           |
| HERB HAGENAH.    | Violin.             |
| ARNIE OLSEN.     | Bass.               |
| BOB TREASTER.    | Drums.              |

**VICTOR. Piano solos.**

- Bubbles. 24774.  
 Punch Drunk. 24774.

**H.M.V. Johnny Johnson's Statler Pennsylvanians. With vocals usually by Harry McDaniel.**

- Grass Grows Greener. B5493.  
 I'm a Ding-dong Daddy. B6215.  
 I'm Learning a Lot. B5932.  
 It Goes Like This. B5576.  
 Kiss Me, Sweetheart. B5816.  
 That's Why I'm Jealous. B5816.  
 Thou Swell. B5706.

**VICTOR.**

- Four Walls. 21163.  
 Lovely Lady. 21101.  
 Make Believe You're Happy. 21101.  
 Missouri Misery. 24719.  
 Sweet Lorraine. 21514.

## VOCALION.

Shortnin' Bread. 2847.

## REX. 1935.

Lullaby of Broadway. 8511.

Put on an Old Pair of Shoes. 8499.

## MELOTONE. 1935.

Every Little Moment. M-13438.

In a Little Gypsy Tea-room. M-13438.

Simply Grand. M-13439.

Puppchen. M-13439.

**Lonnie Johnson.**—Lonnie Johnson, coloured American guitarist and composer, first came into the limelight with his work in Louis Armstrong's recording of "Mahogany Hall Stomp" (Parlophone R571).

He has made numerous vocal and guitar records for Okeh, also a number of vocal and instrumental duets with Spencer Williams, Victoria Spivey and the late Eddie Lang. In addition, he has recorded with Duke Ellington, under the title of Lonnie Johnson's Harlem Footwarmers, Hayes' Louisville Stompers, the Kentucky Jazz Babies and Blind Willie Dunn's Gin-Bottle Four.

His compositions include "Blue-blood Blues," "Jet Black Blues" and many others.

## OKEH. Guitar solos with piano.

Away Down in the Alley Blues. 8575.

Back-water Blues. 8466.

Blues in G. 8575.

Playing with the Strings. 8558.

South-bound Water. 8466.

Stompin' 'Em Along Slow. 8558.

## PARLOPHONE. Guitar duets with the late Eddie Lang.

Bullfrog Moan. R1496.

Handful of Riffs. R1496.

Two-tone Stomp. R1195.

## OKEH. Guitar duets with the late Eddie Lang.

Blue-room Blues. 8818.

Deep Minor Rhythm Stomp. 8743.

Have to Change Keys. 8637.

Hot Fingers. 8743.

Midnight Call. 8818.

## OKEH. Lonnie Johnson's Harlem Footwarmers, in other words Lonnie Johnson with Duke Ellington's Orchestra.

Harlem Twist. 8638.

Move Over. 8638.

*Note.*—Harlem Twist is yet another pseudonym for East St. Louis Toodle-oo.

VOCALION. 1935. Re-issues. With Spencer Williams on piano.  
It Feels So Good. 03094.

**Roy Johnson's Happy Pals.**—This American combination of coloured musicians still remains shrouded in mystery. The title of the unit is thought to be a pseudonym used by the Okeh Company in America for an early recording unit.

## OKEH. 1929.

Happy Pal Stomp. 8723.

Savoy Rhythm. 8723.

**Clarence Jones' Orchestra.**—Clarence Jones, coloured American pianist, was born in Chicago, where he remained for a number of years and recorded extensively for Paramount.

He is now working in New York with Clarence Williams.

## PARLOPHONE. 1927.

Arm-breaker. R3261.

**Isham Jones.**—Isham Jones was born in Coaltown, Ohio, the son of a mine manager. He learned to play a bass violin as a youngster, and led a small ensemble for Sunday concerts until he made the fatal mistake of playing "Alexander's Ragtime Band," an effort that promptly lost him his job.

Before he was twenty, Isham Jones was leading his own dance orchestra in Saginaw and Bay City, himself playing piano and saxophone. In 1915 he went to Chicago and decided to study the saxophone. The following year he was leading a three-piece combination in Paul Mahoney's Club in that city. The trio comprised Ole Olsen, piano; Isham Jones, saxophone; and Ralph Smith, drums; also a vocalist, Margie Kirk, who later became Mrs. Isham Jones.

For a time he played with various combinations in Chicago, and then he organised a dance orchestra for the Green Mill. Appearances at the Rainbow Gardens and the College Inn followed by a tour led Isham Jones and his Orchestra to New York and the Automobile Association Club, now the Casa Lopez.

In 1924 the band came to London, and played in various West End centres. On returning to America, Jones took the band to the Davis Island Country Club in Miami.

During the past ten years he has been playing in various States in America, where he has built up a tremendous reputation for himself.

He has numerous compositions to his credit, including "Soldiers of the Sea," "You're in the Army Now," "Swinging Down the Lane," "Spain," "It had to Be You," "I'll See You in My Dreams," "You Got 'Em," "Some Other Day, Some Other Girl," "On the Alamo," "Gonna Getta Girl," "Ida, I Do," "Why Couldn't it be Poor Little Me?" and "Let That Be a Lesson to You."

His combination of 1926 included Guy Carey, trombone; Art Layfield, drums; and Charles Rocco, trumpet. During succeeding years several leading musicians have played with his band, such as George Throw and Louis Panico, trumpets; Sonny Lee and Jack Jenny, trombones, and Milton Yaner, saxes. Vocalists who have recorded with him include Harlan Lattimore, featured in "Poor Butterfly"; and Bing Crosby, featured in "Lazy Day," "Some of these Days" and "Sweet Georgia Brown."

1935.

ISHAM JONES.	Director.
VICTOR HAUPRICH.	1st Alto sax and clarinet.
TOM MACEY.	2nd Alto sax and clarinet.
SAXIE MANSFIELD.	Tenor sax.
WOODROW HERMAN.	Baritone sax and vocals.
NIC HUPFER.	1st Violin.
VINCENT ALLOTTA.	2nd Violin.
EDDIE STONE.	3rd Violin and vocals.
JOHN CARLSON.	1st Trumpet.
CLARENCE WILLARD.	2nd Trumpet.
CHELSEA QUEALEY.	3rd Trumpet.
MARK BENNETT.	1st Trombone.
RUSS JENNER.	2nd Trombone.
HAROLD SMITH.	Piano.
GEORGE WARTNER.	Guitar.
WALTER YODER.	Bass.
JOE BISHOP.	Tuba.
WALLACE LAGESON.	Drums.
GORDON JENKINS.	Arranger.

BRUNSWICK.

Alabama Bound. 2789.  
Cat. 3461.  
Danger. 2894.  
Dog on the Piano. 2646.  
Gotta Getta Girl. 2750.  
I Love My Baby. 3015.  
It's the Blues. 3027.

Land o' Lingo Blues. 2738.  
Mama Loves Papa. 2506.  
Original Charleston. 2970.  
Pickin' 'Em Up. 2615.  
Riverboat Shuffle.  
Sweet Georgia Brown. 2913.  
Sweet Man. 2970.  
Three-thirty Blues. 3204.  
Unfortunate Blues. 2577.  
Weeping the Blues. 2615.  
Wop Blues.  
You Got 'Em. 2933.

AMERICAN BRUNSWICK:

Don't Tell Her. 4907.  
Feeling that Way. 4595.  
Keeping Out of Mischief. 6277.  
Lazy Day. 6306.  
Some of these Days. 6635.  
Song of the Blues. 4595.  
Stardust. 4856.

H.M.V. 1933-1934.

Blue Prelude. B4980.  
Music, Music, Everywhere. B4940.  
Sentimental Gentleman from Georgia. B4940.

VICTOR. 1933-1934.

Ain't Cha Glad? 24394.  
Blue Lament. 24695.  
Blue Room. 24701.  
China Boy. 24649.  
Dallas Blues. 24649.  
Georgia Jubilee. 24701.  
I Want to Ring Bells. 24394.  
Junk Man. 24519.  
Louisville Lady. 24366.

BRUNSWICK. 1934-1935.

Believe It, Beloved. RL216.  
Four or Five Times. 02098.  
Got the South in My Soul. 1384.  
I've Found a New Baby. 01894.  
Jintown Blues. 02098.  
Poor Butterfly. 1384.  
Sweet Sue, Just You. 01894.

AMERICAN DECCA. 1935.

Black Magic. 493.  
Blue Room. 493.  
China Boy. 443.  
Panama. 662.  
Rock Your Blues Away. 662.  
Square Dance. 338.  
Tiger Rag. 262.  
When You Climb those Golden Stairs. 220.  
You're O.K. 220.

**Jones' Jazz Wizards.**—This group of coloured American musicians was under the direction of Richard M. Jones, pianist, composer, and the part-owner of the Clef Club in Chicago.

Jones is the composer of "Tickle Britches Blues," "Novelty Blues," "Dusty Bottom Blues," "Jazzin' Babies Blues" and others. With Louis Armstrong he accompanied a number of early Okeh vocal recordings by Baby Mack, Bertha "Chippie" Hill, and Nolan Welsh. More recently he wrote "Bring it Home to Grandma," a number he dedicated to Joe Louis, the coloured boxer.

In the Okeh recording of "Dusty Bottom Blues" Jones acts as compère, and in turn introduces each member of the unit. As all are given weird and wonderful nicknames, it is difficult to discover the exact personnel except for Preston Jackson, trombone, and Shirley Clay, trumpet. In many of Jones' recordings, however, the trumpet player is Louis Armstrong, who was compelled to disguise his playing in order not to break his recording contracts at the time.

The Victor recordings of the band were made when Jones led the unit on piano at the Astoria Club in New Orleans.

#### OKEH.

Dusty Bottom Blues. 8431.  
Scagmore Green. 8431.

#### VICTOR.

African Hunch. 21345.  
Boar-hog Blues. 21203.  
Dark Alley. 20812.  
Good Stuff. 20859.  
Hollywood Shuffle. 20812.  
Jazzin' Babies Blues. 21203.  
Novelty Blues. V-38040.  
Smoked Meat Blues. 20859.  
Tickle Britches Blues. V-38040.

VICTOR. Jones and Collins' Astoria Hot Eight, with Collins on drums.

Astoria Strut. V-38576.  
Duet Stomp. V-38576.

**Taft Jordan and the Mob.**—Taft Jordan, coloured American trumpet player and vocalist with the orchestra of Chick Webb, assembled a recording unit in New York in the summer of 1935.

With the exception of two other members of his combination, the remaining musicians making up the personnel of "the Mob" have no connection with Chick Webb's Orchestra.

1935.

TAFT JORDAN.	Trumpet and vocals.
WARD SILOWAY.	Trombone.
JOHNNY MINTZ.	Clarinet.
ELMER WILLIAMS.	Tenor sax.
THEODORE WILSON.	Piano.
BOBBY JOHNSON.	Guitar.
JOHN KIRBY.	Bass.
EDDIE DOUGHERTY.	Drums.

MELOTONE. 1935.

Devil in the Moon. M-13365.  
If the Moon Turns Green. M-13352.  
Louisiana Fairy Tale. M-13365.  
Night Wind. M-13352.

**Jimmy Joy's Orchestra.**—Jimmy Joy is an American saxophone and clarinet player. In 1923 he organised his own combination, after playing for several years with the Longhorn Band of the University of Texas.

His first band, Jimmie's Sole Killers, played at the Joyland Park in Galveston, Texas, and then went to the Brown Hotel in Louisville. Between 1928 and 1929 Jimmy Joy's Orchestra was the official Kentucky Derby Orchestra.

Among his novelties was his own original clarinet duet played by himself.

PARLOPHONE. 1926.

Everybody Stomp. E5551.  
Hay Foot, Straw Foot. E5551.

BRUNSWICK.

I Got Worry. 3357.

**Teddy Joyce.**—Teddy Joyce was born in Toronto, Canada. As a boy he studied the violin, first at the Toronto Conservatory and later in Detroit.

His first engagement was with Frank Silver's Orchestra. (Silver achieved fame when he wrote "Yes, We Have No Bananas.") Shortly after, Teddy took up dancing, learned to charleston, and scored a great success at the Capitol Theatre, in New York.

Then he went to St. Louis as a compère, after which he played with Rudy Vallee for a short time. An engagement as compère took him to Pittsburgh and on to Los Angeles. In the film city he made several screen appearances, and took charge of the orchestra at the Warner Brothers Theatre. Six months later he went back to Canada, and after playing at the Hamburg Conservatory in Toronto, he decided to come to England.

He arrived in London in January 1934 and shortly after was elected

said to have recorded under the title of the Kansas City Tin-roof Stompers.

The pianist of the group is said to be Kansas City Frank, who made several records accompanied by drums. It is suggested that the unit comprises a contingent from Bennie Moten's Orchestra, or Jelly-Roll Morton's Orchestra.

AMERICAN BRUNSWICK. Kansas City Stompers.

Good Feelin' Blues. 7091.

Shanghai Honeymoon. 7091.

AMERICAN BRUNSWICK. Kansas City Tin-roof Stompers.

Aunt Jemima Stomp. 7066.

St. Louis Bound. 7066.

AMERICAN BRUNSWICK. Piano solos by Kansas City Frank, with drums.

Jelly Roll Stomp. 7062.

Pass the Jug. 7062.

**Gene Kardos.**—It was intended that Gene Kardos should become a concert pianist, but as a boy he became an enthusiastic crooner. Later, he bought himself a saxophone, and within a short time he had organised a small band and managed to obtain an engagement at the Gloria Palast, in New York. An appearance at the Roseland Ballroom followed.

To-day, Gene Kardos is the part owner of the Gloria Palast, and nearly all his time is taken up with broadcasting and recording work. His orchestra has also recorded under the title of Dickson's Harlem Orchestra.

H.M.V.

Alexander's Ragtime Band. B4932.

Freddy the Freshman. B6136.

Mean Music. B6188.

San. B4941.

What Are You Talking About, Baby?

B4894.

VICTOR.

Business in "F." 22899.

China Boy. 22790.

Cornfed Cal. 22899.

Glory. 22920.

\*Jam Man. 23377.

\*Jazz Rondo. 23377.

Peter and Paul. 22843.

Toll. 24122.

You've Got to Sell It. 22843.

AMERICAN VOCALION.

Breeze. 2746.

Moon Country. 2717.

Pink Elephants. 15876.

**Art Karle's Orchestra.**—This American recording combination was formed by Arthur "Art" Karle, saxophonist, in February 1936.

ART KARLE. Tenor sax.

MILTON MESIROW. Alto sax and

clarinet.

FRANK NEWTON. Trumpet.

JOE BUSHKIN. Piano.

TED TONISEN. Guitar.

"BASS" THOMPSON. Bass.

GEORGE STAFFORD. Drums.

VOCALION. 1936.

I Feel Like a Feather. 3146.

Lights Out. 3147.

Moon Over Miami. 3146.

Susannah. 3147.

**Art Kassel.**—Art Kassel was born in Chicago. At an early age he lost both parents, and, as a result, became one of the hundreds in an orphanage. When he was eight he secured a clarinet, and worked assiduously for six years until he mastered the instrument.

During the War he served in France with the 33rd Illinois Division of the A.E.F. After hostilities ceased he played with various organisations until 1928, when he formed his own combination. Vaudeville tours, broadcasting, recording and club work have since taken up his time.

He is the composer of "Sobbin' Blues," "Hell's Bells," "Doodle-Do-Doo" and "Chewing Gum."

1932. Art Kassel's Kassels in the Air.

ART KASSEL. Arranger, alto sax, clarinet and vocals.

RALPH MORRIS. 2nd Alto sax and clarinet.

DING JOHNSON. 3rd Alto sax, clarinet and flute.

FLOYD TOWN. Tenor sax and clarinet.

JACK DAVIS. Trumpet and flute.

PONZI CRUNZ. Trombone.

CARL BERTRAM. Piano.

CLIFF MASTERER. Guitar.

BOB HILL. Bass.

JOHN JACOBS. Drums.

MILTON ANTLER. Vocals.

\* Under the title of Dickson's Harlem Orchestra.

The vocal trio, made up from members of the band, comprises Ralph Morris, Ding Johnson and Floyd Town.

#### AMERICAN COLUMBIA.

Chant of the Swamp. 2765-D.  
Hell's Bells. 2682-D.

**Whitey Kaufman.**—Whitey Kaufman is another of the white American pioneers of jazz. As far back as 1922 he was the leader of the Original Pennsylvania Serenaders, a combination that became known the following year as Whitey Kaufman's Original Pennsylvania Serenaders.

Although many changes have taken place in the band during the last ten years, the unit is still in existence, and during 1935 was playing at Gretna Gables, Mount Gretna, in Pennsylvania.

#### H.M.V. 1923-1927.

Come On, Red. B1888.  
Deep River Blues. B5553.  
From One Till Two. B1854.  
In a Charleston Cabin. B1854.  
Tiny Town. B5553.  
Who Takes Care of the Caretaker's Daughter? B2061.  
You Tell Her I Stutter. B1664.

**Hal Kemp.**—James Hal Kemp was born in Marion, Alabama, on March 27th, 1905. He began his musical career by watching his sister practise her piano lessons, and later he learned to play a Jew's harp with some proficiency. At the age of ten he had progressed so well that he was engaged to play for a while in a military band.

In 1919 Hal entered the Alexander Graham High School of Charlotte, and organised his first band, the Merrymakers. His first triumph was when the band, opening with "The Song of India," won a prize in a local vaudeville contest.

Hal completed his studies at the University of North Carolina, where he became a member of the college band and learned to play most of the wind instruments.

In 1927 he organised his first professional orchestra for an engagement in Hendersonville, North Carolina. There were six members of the combination. Three years later he came to London, and on May 26th, 1930, he made his British stage debut at the Coliseum. The band played also at the Café de Paris.

When he returned to the States he made various stage appearances, and more recently, in addition to broadcasting work, the band has been playing in New York at the Pennsylvania Hotel in the Manhattan Room.

Hal Kemp's Orchestra also records under the title of the Carolina Club Orchestra.

#### 1930.

HAL KEMP.	Leader and saxes.
SAXIE DOWELL.	Saxes and clarinet.
BEN WILLIAMS.	Saxes and clarinet.
JOE GILLESPIE.	Saxes and clarinet.
MICKEY BLOOM.	Trumpet.
BUNNY BERIGAN.	Trumpet.
JIMMY JAMES.	Trombone.
JOHN TROTTER.	Piano.
PAUL WESTON.	Bass.
OLLY HUMPHRIES.	Banjo.
SKINNY ENNIS.	Drums and vocals.
BILLY BROOKINS.	Vocals.

*Note.*—Others who have played with this combination include Bobby Maghem, trombone; Pinky Kintzle, banjo and guitar; and Billy O'Bryan, piano.

#### BRUNSWICK.

Brown Sugar. 3486.  
Go, Joe, Go. 3536.  
Ho Hum, 1159.  
Washington and Lee Swing. 3895.  
Whistles. 1159.

#### AMERICAN BRUNSWICK.

Navy Blues. 4676.  
Fraternity Blues. 4988.  
Them there Eyes. 4992.  
Washing the Blues from My Soul. 4805.

#### 1934-1935.

HAL KEMP.	Leader and saxes.
HAROLD DANKERS.	Alto sax and clarinet.
BEN WILLIAMS.	Alto sax and clarinet.
SAXIE DOWELL.	Tenor sax and clarinet.
EARL GEIGER.	1st Trumpet.
RUSSELL CASE.	2nd Trumpet.
WENDELL MAYHEW.	1st Trombone and arranger.
EDDIE KUSBORSKI.	2nd Trombone.
JOHN TROTTER.	Piano and arranger.
PHIL FENT.	Guitar.
JACK SHIRRA.	Bass.
SKINNY ENNIS.	Drums.

*Note.*—Jack Purvis, trumpet, played with this combination for a short time. Vocalists include Deane Janis, Maxine Grey, Bob Allen and Saxie Dowell.

## DECCA.

Hell's Bells. F5189.  
 Shuffle Off to Buffalo. F3529.

## AMERICAN BRUNSWICK.

Moon With a Hangover. 7517.  
 Music Goes 'Round and Around. 7587.  
 Square Dance. 7357.

## PARLOPHONE.

\*Hittin' The Ceiling. R400.

## BRUNSWICK.

Dodging a Divorcee. RL272.  
 Jazz Me Blues. RL272.  
 \*Serenade for a Wealthy Widow. 01931

## VOCALION.

\*Allah's Holiday. 15856.

## MELOTONE.

\*Business in F. M-12365.  
 \*Business in Q. M-12365.  
 \*Dixie. M-12364.  
 \*Goofus. M-12376.  
 \*Why Don't You Get Lost. M-12376.

**The Kentucky Tooters.**—This is an early combination of American coloured musicians. No information has been collected concerning the unit. On the old Guardsman records issued in this country credit was given to "Negro Race Dance Record." In all probability the unit comprises a contingent of Fletcher Henderson's Orchestra.

## GUARDSMAN.

Hot Hot Hottentot. 7008.  
 How Come You Do Me? 7008.

**Robert de Kers' Cabaret Kings.**—Robert de Kers, Belgian trumpet player and orchestra leader, and his Cabaret Kings have been playing for some considerable time in Antwerp, mostly at the Century Hotel.

ROBERT DE KERS. Arranger and 1st trumpet.

F. FONTEYN. 2nd Trumpet.

JEAN DAMM. Trombone.

†JEAN OMER. 1st Alto sax and trumpet.

CAMBIEN. 2nd Alto sax and clarinet.

DAVID BEE. Tenor sax and clarinet.

JOHN OUWERCX. Piano.

VAN HOFF. Piano.

I. ROOMS. Bass.

BOB BOSMANS. Drums.

**Henry King's Orchestra.**—After playing at the Post Lodge, New York, in 1929, Henry King took his orchestra the following year to the Embassy Club, Palm Beach, Florida. More recently the combination has been playing in New York at the Hotels Pierre and Waldorf-Astoria, and in Texas at the Grove, Houston.

HENRY KING. Leader and piano.

JOHN PARISO. Piano.

LEO ARANDS. Piano.

WILLIAM WEEMS. 1st Violin.

AL WALLACK. 2nd Violin.

JOE SUDY. 3rd Violin and vocals.

GEORGE TUDOR. 1st Sax and clarinet.

SIDNEY SUDY. 2nd Sax and clarinet.

JACK DIAMOND. 3rd Sax and clarinet.

PHIL HART. Trumpet.

STANLEY CASNER. Accordion and piano.

JOHN PORPORA. Guitar.

NEAL DE LUCA. Bass.

JULES LOSCH. Drums.

## COLUMBIA. 1934-1935.

What about Me? CB813.

Don't Let it Bother You. CB814.

## AMERICAN COLUMBIA.

Dancing with My Shadow. 2992-D.

Fun to Be Fooled. 2941-D.

I Woke Up Too Soon. 2992-D.

Lonely Feet. 2991-D.

**Wayne King's Orchestra.**—Wayne King, American saxophone and clarinet player, is considered the Waltz King of America. His library of waltz music is said to contain over five hundred orchestrations, and he never throws a waltz away.

King has built up a tremendous reputation for himself during recent years, although he originally started out in a general way, and even made a number of "hot" recordings.

In 1932 he married Dorothy Janis, the screen actress. During 1935 he has been playing with his orchestra at the Aragon Ballroom and broadcasting from Chicago.

## 1933-1934.

WAYNE KING. Leader and saxes.

O. KOBELKE. Saxes and clarinet.

\* Under the title of the Carolina Club Orchestra.

† In March 1936 Jimmy Turner succeeded Jean Omer.

W. EGNER. Saxes and clari-  
net.  
B. BEVINS. Saxes and clari-  
net.  
SUGAR HAROLD. Violin.  
G. BALOUGH. Violin.  
LOUIE HENDERSON. 1st Trumpet.  
ERNIE BIRCHILL. 2nd Trumpet.  
L. A. HANSEN. Trombone.  
P. MOCKENHAUPT. Piano.  
W. HELLER. Banjo and guitar.  
J. KOZEL. Bass.  
LEE KELLER. Drums.

H.M.V. 1931-1932.  
Goofus. B6217.  
Speak Easy. B6044.  
Swamp Ghosts. B6217.

VICTOR.  
Lazy River. 22883.  
Star Dust. 22656.

BRUNSWICK.  
Japanese Sandman. 1456.

**Andy Kirk.**—Very little is known of Andy Kirk in this country. His orchestra, Andy Kirk and his Twelve Clouds of Joy, has recorded extensively in America, and most of his records feature Alex Hill, succeeded by Mary Lou Williams, on piano; Ben Webster, tenor sax; and Eddie Durham, guitar.

In addition to the recordings under his full title, the leading lights of his orchestras have recorded under the name of the Seven Little Clouds of Joy.

BRUNSWICK.  
Corky Stomp. 1211.  
Froggy Bottom. 1211.  
Honey Just for You. 1054.  
Travelling that Rocky Road. 1054.

AMERICAN BRUNSWICK.  
Blue Clarinet Stomp. 4694.  
Casey Jones Special. 4653.  
Cloudy. 4653.  
Dallas Blues. 6129.  
\*Gettin' Off a Mess. 7180.  
I Lost My Gal. 4803.  
Loose Ankles. 4803.  
Mary's Idea. 4863.  
Mess-a-Stomp. 4694.  
Once or Twice. 4863.  
Saturday. 6027.  
Snag It. 4878.  
Sweet and Hot. 4878.  
\*You Rascal, You. 7180.

**The Kit-Cat Band.**—This British combination, directed by Al Starita, became a popular attraction at the Kit-Cat Club, London, between 1925 and 1927. The principal vocalist with the unit was Ed. Collins, and the personnel included members of the bands of the Starita Brothers and other leading British musicians.

H.M.V. 1925-1926.  
Ask Her. B5004.  
Camel Walk. B2230.  
Headin' for Home. B2229.  
If You Hadn't Gone Away. B2197.  
It's One of those Things. B2167.  
Mighty Blue. B2231.  
Pas des Echarpes. B5004.  
Piccadilly Strut. B5020.  
Riverboat Shuffle. B2167.  
You Got 'Em. B2229.

COLUMBIA. 1927.  
Community Blues. 4732.  
Delirium. 4447.  
I Need Some Cooling Off. 4399.  
Red Lips Kiss My Blues Away. 4447.  
When Day is Done. 4478.

**Manny Klein.**—Manny Klein, American trumpet player, was born in New York on February 4th, 1908. He was educated at the Elementary High School in that city, and studied music under Professor Max Schlossberg and at the Institute of Musical Arts.

As a boy he played in Keith's Boys' Band, and then in the New York Junior Police Band. His first important engagement was with the Ambassador's Orchestra, a theatre band directed by Louis Katzman, with the show "Mercenary Mary."

About 1927 he joined Red Nichols, and later served with Don Voorhees, Fred Rich, Eddie Elkins and Roger Wolfe Kahn. In addition to recording with these orchestra leaders, he is featured in certain records made by Benny Goodman's Orchestra, the Dorsey Brothers' Orchestra, the Seven "Hot Air" Men, and Kay Thompson's Boys.

In January 1936 he formed his own recording unit for the American Brunswick Company.

Manny has three brothers—Sol, a violinist, Merrill, a bass player, and Dave, who also plays trumpet. Sol and Merrill were with Ted Lewis' Band

\* Under the title of the Seven Little Clouds of Joy.

for a number of years. Merrill has also played with Bert Lown and Victor Berton's Orchestra.

# 1936. MANNY KLEIN'S ORCHESTRA.

MANNY KLEIN.	Trumpet.
CHARLES MARGULIS.	Trumpet.
RUBY WEINSTEIN.	Trumpet.
JACK LACEY.	Trombone.
JACK JENNY.	Trombone.
TOOTS MANDELLO.	Saxes and clarinet.
ARTIE SHAW.	Saxes and clarinet.
PAUL RICCI.	Saxes and clarinet.
JESS CARNEOL.	Saxes and clarinet.
SAM SHAPIRO.	Violin.
FRANK SIGMORELLI.	Piano.
TONY COLUCCI.	Guitar.
ARTHUR BERNSTEIN.	Bass.
CHAUNCEY MOOREHOUSE.	Drums.
BEATRICE WAYNE.	Vocals.
THE BACHELORS.	Vocals.

# AMERICAN BRUNSWICK. 1936.

Hot Spell. 7606.  
I'm in Love. 7605.  
Juba. 7606.  
Ringside Table for Two. 7605.

**James Kok's Band.**—James Kok, violinist and orchestra leader, is of Roumanian descent. Following his childhood studies he went to Germany and organised a small combination.

Later he assembled a fifteen-piece orchestra, and played in Zurich at the Grand Café Sihlporte, also the Moka Efti and the Atlantis. Kok has always been a great admirer of the Casa Loma Orchestra, and within an incredibly short time he built up a tremendous reputation for himself and his orchestra throughout Germany. He has also closely followed the arranging of Benny Carter and Don Redman.

His band is now being led by "Funny" Bauschke, and playing in Berlin and on the Isle of Rügen.

"FUNNY" BAUSCHKE.	Leader, saxes and clari- net.
KURT WEGE.	Saxes, clari- net and arranger.
WILLI SASSE.	Saxes and clarinet.
ERICH KLUDAS.	Saxes and clarinet.
OTTO SILL.	Tenor sax.

KARL KUTZER.	Trumpet.
W. MEYER.	Trumpet.
THIEL.	Trumpet.
RUDOLF AHLERS.	Trombone.
KURT GRIENBAUM.	Trombone.
FRITZ SCEULZE.	Piano.
EDGAR SCHROEDER.	Piano.
FRED DÖMPKE.	Guitar.
DICK BUISMAN.	Bass.
ERICH SCHULZ.	Drums and vocals.

# GRAMMOPHON. 1934-1935.

Avalon. 10175-E.  
Fliegender Hamburger. 10175-E.  
Harlem. 47001-H.  
Jazznochracy. 47003-H.  
On the Alamo. 47000-H.  
White Jazz. 47003-H.

# DECCA. 1935.

Jungle Jazz. F5737.  
Tiger Rag. F5737.

**The Krakajax.**—This British combination came into existence in 1927. In vaudeville work the Krakajax appear as a five-piece unit but for recording work the band is augmented by three instrumentalists.

For some considerable time the group has been playing at the Old Florida and the San Marco Restaurant in London.

# 1936.

MICKEY ATLAS. }	Alto saxes, clari-
ART JENNINGS. }	nets and vocals.
KEN BAKER.	Tenor sax.
HUGH RADCLIFFE.	Trumpet and vocals.
RONALD THOMAS.	Piano and dancer.
ARTHUR BAKER.	Guitar.
JIMMY CLARK.	Bass.
LEN JENNINGS.	Drums.

# PARLOPHONE. 1936.

Celebratin'. F418.  
Crazy Rhythm Man. F397.  
Got a Bran' New Suit. F379.  
High Rhythm, Low Moaning. F396.  
I Got Rhythm. F397.  
If Harlem Comes to Mayfair. F378.  
Limehouse Blues. F378.  
Oh, By Jingo. F419.  
Sailing Along. F379.  
Scat Singing Sue. F419.  
Spreading Rhythm Around. F396.  
Tap Your Tootsies. F418.

**Carl Kress.**—Carl Kress, American guitarist, has played with many leading dance combinations, including Adrian's Ramblers, Miff Mole's Little Molers, Red Nichol's Five Pennies, Frankie

Trumbauer's Orchestra, Joe Venuti's Blue Six, and Roy Smeck.

He has recorded two guitar duets with Dick McDonough, one of which, "Danzon," is his own composition.

BRUNSWICK. August 1934. Duets with Dick McDonough.

Danzon. or808.

Stage Fright. or808.

**Bennie Kreuger's Orchestra.**—Bennie Kreuger, American saxophone and clarinet player, came into the limelight in the early 'twenties, when he was playing with the Original Dixieland Jazz Band after their visit to this country.

For a number of years he directed his own combination in America, and did much recording and broadcasting work. The unit dispersed about 1929-1930.

In 1935 Bennie Kreuger joined the Rudy Vallee organisation.

BRUNSWICK.

By the Light of the Stars. 2849.

Bye-bye, Blackbird. 3186.

Florida. 2842.

Gone Again Gal. 3323.

Hello, Tucky! 2798.

Hot Coffee. 3029.

I Ain't Got Nobody to Love. 2798.

I Want to See My Tennessee. 2779.

Lady of My Cigarette. 2842.

Long-lost Mamma. 2445.

Pleasure Mad. 2667.

Savannah. 2619.

31st Street Blues. 2571.

Up and At 'Em. 3145.

AMERICAN BRUNSWICK.

Some of these Days. 2340.

H.M.V. 1929.

That's the Good Old Sunny South.

B5643.

VICTOR.

Down Among the Sugar-cane. 21903.

PANACHORD.

Crazy People. 25228.

**Gene Krupa's Chicagoans.**—Gene Krupa, white American drummer, was born in Chicago, Illinois, in 1909. After graduating from St. Joseph's College in Indiana, he heard Ben Pollack drumming, which resulted in Gene commencing his musical career.

For a time he played in the orchestras of Joe Kayser and Thelma Terry. Then he joined McKenzie and Condon's Chicagoans. Later he went to New York, and played in turn with Red

Nichols, Irving Aaronson, the late Russ Colombo, Mal Hallett, and Buddy Rogers. In 1934 he joined Benny Goodman, with whom he has since been playing.

Early in 1936 John Hammond, Jr., supervised a number of recordings for Parlophone and Gene Krupa's Chicagoans were gathered together for one session.

BENNY GOODMAN.	Clarinet.
DICK CLARK.	Tenor sax.
NAT KAYZEBIER.	Trumpet.
JOE HARRIS.	Trombone.
JESSE STACY.	Piano.
ALLAN REUSS.	Guitar.
ISRAEL CROSBY.	Bass.
GENE KRUPA.	Drums.

PARLOPHONE. 1936. To be issued.

Blues of Israel.

Jazz Me Blues.

Last Round-Up.

Three Little Words.

VICTOR. 1936. Gene Krupa's All-Star Swing Band, with Choo Berry, Roy Eldridge and others.

I'm Gonna Clap My Hands. 25263.

Mutiny in the Parlour. 25263.

**Charlie Kunz and his Band.**—Charlie Kunz was born in Allentown, U.S.A., where he received his early musical education when he became a member of the Allentown Brass Band and played a French horn. He had studied the piano, and later he organised a small dance band, which he ran in his spare time.

In 1922 he came to England with an all-American orchestra. Appearances in London followed at the Trocadero, the Popular Café, the Empress Rooms and the Grafton Galleries. From 1925 until 1933 his band played at the Chez Henri Club.

When Santos Casani opened his Casani Club in Regent Street in March 1933, Charlie Kunz took his Chez Henri Club Band there. The band has since become known as Charlie Kunz and his Casani Club Orchestra and broadcasts regularly, its signature tune being "Clap Hands, Here Comes Charley."

1935.

CHARLIE KUNZ.	Leader and piano.
FRED BRUCE.	Saxes, clarinet, violin and vocals.

TED SIMPKIN.

Saxes, clarinet  
and violin.

BENNY GREENWOOD.

Tenor sax, clari-  
net and violin.

TED CHARLTON.

Trumpet.

JOHN MURPHY.

Trombone.

FRANK DAVIS.

Bass.

TOMMY BLADES.

Drums.

GEORGE BARCLAY.

Vocals.

GIRVAN DUNDAS.

Vocals.

## REX. 1935.

I Believe in Miracles. 8459.

I've Got a Note. 8498.

Louisiana Fairy Tale. 8560.

On the Good Ship Lollipop. 8521.

On the Night of June the Third. 8498.

Rhythm of the Rain. 8459.

Seein' is Believin'. 8497.

**Sydney Kyte.**—Sydney Kyte, British orchestra leader and violinist, was born in London. As a boy he studied music at the Royal Academy, and won a scholarship when he was fifteen.

In 1914 he joined the Royal Life Guards, and was promptly placed in the regimental band. For three years he served in France, eighteen months as a despatch-rider. On leaving the Army in 1922, Sydney organised a small dance orchestra for private dances and functions. Then he joined the Savoy Orpheans as violinist and deputy conductor.

After four years with the Orpheans he became a member of Howard Jacob's Berkeley Hotel Orchestra, the Sylvians. Eighteen months later he formed his own band at the instigation of the Savoy Hotel, the owners of the Berkeley.

Sydney moved into Ciro's Club,

where he remained for a short period before going in 1932 to the Piccadilly Hotel, where he has since remained.

Sydney Kyte and his Piccadilly Hotel Band broadcast and record regularly. The signature tune of the unit is "Tune In, Keep Listening."

SYDNEY KYTE.

Leader and violin.

BILLY APFS.

Alto sax and clari-  
net.

NORMAN PHILLIPS.

Tenor sax, clari-  
net and vocals.

NORMAN COLE.

Violin and deputy  
leader.

JIMMY REDMOND.

Trumpet.

BERT WHITAM.

Piano.

NAT ALLEN.

Bass.

BARRY WICKS.

Drums.

JACK PLANT.

Vocals.

*Note.*—In November 1935 Jack Simpson succeeded Barry Wicks.

## PANACHORD. 1935.

Fare Thee Well, Annabelle. 25769.

I'll Never Say Never Again. 25783.

Lovely to Look At. 25783.

Seein' Is Believin'. 25755.

**KXYZ Novelty Band.**—This is a small house band of the Harris County Broadcasting Company in America. The unit broadcasts from Houston in Texas.

## H.M.V. 1935.

I Found a New Baby. JF26.

## BLUEBIRD. 1935.

Avalon. B5831.

Basin Street Blues. B5832.

Bugle-call Rag. B5852.

I Never Knew. B5832.

Indiana. B5863.

Sheik of Araby. B5831.

That's a Plenty. B5852.

# L

## LA VERE—LYMAN

**L A VERE, CHARLES,** and his Chicagoans.—Charles La Vere, white American pianist and composer, gathered together a combination of white and coloured musicians in 1935 for recording work in Chicago.

La Vere is the composer of "Boogaboo Blues," "All Too Well" and "Ubangi Man," the last-named composition being dedicated to the Ubangi Club, in Harlem, New York.

CHARLES LA VERE.	Leader	and
	piano.	
BOYCE BROWN.	Alto sax	and
	clarinet.	
BUD TAYLOR.	Tenor sax	and
	clarinet.	
JOE MARSALA.	Tenor sax	and
	clarinet.	
JOHNNY MENDELL.	1st Trumpet.	
MARTY MARSALA.	2nd Trumpet.	
JABBO SMITH.	3rd and solo	
	trumpet.	
PRESTON JACKSON.	Trombone.	
HUEY LONG.	Guitar.	
LEONARD BIBBS.	Bass.	
ZUTIE SINGLETON.	Drums.	

OKEH. 1935. Not yet issued.

All Too Well.  
Boogaboo Blues.  
Ubangi Man.

**Ladd's Black Aces.**—This American combination is an early Red Nichols group that recorded for Gennett under the pseudonym of Ladd's Black Aces.

RED NICHOLS.	Trumpet.
MIFF MOLE.	Trombone.
JIMMY DORSEY.	Saxes and clarinet.
VICTOR BERTON.	Drums.
	and others.

GENNETT.

Bad News Blues. 5187.  
Broken-hearted Blues. 5187.  
I Wish I Could Shimmy Like My Sister  
Kate. 4938.

**Arthur Lally's Million-airs.**—Arthur Lally, British saxophone and clarinet player, was born in Liverpool.

He first came into prominence with the Savoy Orpheans, being a member of that popular combination between 1924 and 1926. After playing in various London bands, he took over the leadership of Bert Ambrose's Blue Lyres at the Café de Paris in 1929. He remained with the unit when at the Dorchester Hotel in the early 'thirties.

Later he organised his own orchestra, known as Arthur Lally and his Million-airs.

DECCA.

Bessie Couldn't Help it. F2210.  
Choo-Choo. F2241.  
I'm Tickled Pink. F2210.  
Sailing on the Robert E. Lee. F2914.

**Art Landry.**—Art Landry is one of the pioneers of American jazz. In the early days he was recording for Gennett in Indiana with his Syncopatin' Six. Later he formed a larger combination that did a certain amount of recording and broadcasting work in America.

GENNETT. Art Landry's Syncopatin' Six.  
Choo Choo Blues. 5184.

H.M.V. 1926-1927. Art Landry's Orchestra.

Swamp Blues. B5212.  
That's Annabelle. B5163.  
Who'll Be the One? B5361.

VICTOR. Art Landry's Orchestra.  
Rip Saw Blues.

**Eddie Lang.**—The late Eddie Lang, whose real name was Salvatore Massano, was born in South Philadelphia, U.S.A., in 1904. His father was a guitar-maker, which perhaps explains his aptitude for that instrument.

At school, Eddie met another boy, Giuseppe (Joe) Venuti, and the two

formed a friendship that lasted a lifetime. Both were in the school orchestra, playing violins, and shared the same music-stand. They decided to adopt a musical career. Salvatore Massano changed his name to Eddie Lang, and Giuseppe Venuti shortened his first name to Joe.

Eddie studied the violin for eleven years under the late Professors Changuera and Luccantino of Philadelphia. In 1922, when he was eighteen, he became a professional violinist at the L'Aiglon Restaurant. Later he joined the orchestra of Charlie Kerr. It was while he was with Kerr that he changed over to a banjo. Shortly after, Eddie joined a combination known as the Scranton Sirens, the members of which included the Dorsey Brothers.

In 1923 Lang joined the Mound City Blue Blowers. He discarded his banjo and taught himself to play the guitar. The following year he brought the combination to London, where they appeared at various theatres and at the Piccadilly Hotel. After the Mound City Blue Blowers had returned to the States, Eddie approached Joe Venuti, and together they organised their own band at the Silver Slipper Café, in Atlantic City. From there the combination went to the Playground Café, in New York. During this time both Eddie and Joe made numerous records together. Eddie's solos were published under his own name, and under the pseudonym of Blind Willie Dunn. At this period Eddie was playing with Venuti's Blue Four, Boyd Senter, Lonnie Johnson, and others.

Towards the end of 1926, Eddie and Joe joined the orchestra of Roger Wolfe Kahn, with whom they remained for nearly three years. Various vaudeville tours followed, and both played in turn with Jack Benny and Frank Fay, in New York, until 1930. Then both joined Paul Whiteman and went to California to appear in the film "The King of Jazz." The picture took ten months to make, after which Eddie and Joe became separated. During 1931 and 1932 Eddie toured the States with Bing Crosby, and together they appeared in the film, "The Big Broadcast."

On March 26th, 1933, the musical world suffered one of its greatest

losses when Eddie Lang died, after complications had set in following an operation for the removal of his tonsils.

To-day, we have only his recordings to remind us of his unique work. Happily, these recordings are numerous, for Eddie, besides making a number of solos and duets, recorded with his own combination and various other bands. His work can be recognised in certain records of the Dorsey Brothers, Frankie Trumbauer, Miff Mole's Molers, Red McKenzie, Fred Hall, Red Nichols, Paul Whiteman, Ray Miller, Bert Lown, Napoleon's Emperors, Senter's Senterpedes, Sam Lanin, the Tampa Blue Artistes, Fred Rich, Jack Pettis, the Mariner's Trio, Benny Goodman, the Redheads, Ben Selvin, the New York Syncopaters, the Travellers, Denza Dance Band, Arkansas Travellers, Victor Young, the Charleston Chasers, the Wolverines, and others.

He also accompanied such soloists as Boyd Senter, Bing Crosby, Russell Douglas, Reiss and Dunn, Annette Hanshaw, Alma Rotter, Ruth Etting, the Ponce Sisters, Gene Austin, Peggy English, Emmett Miller and Sadie Green.

His many compositions include "Best Black," "Sunshine," "Wild Cat," "April Kisses," "Eddie's Twister," "Doin' Things" and "Goin' Places."

PARLOPHONE. Guitar solos accompanied by either Arthur Schutt or Frank Signorelli, on piano.

Add a Little Wiggle. R1778.

April Kisses. R3338.

Church Street Sobbin' Blues. R1495.

Eddie's Twister. R3338.

I'll Never Be the Same. R1778.

Melody Man's Dream. R3468 and R2068.

Perfect. R3468 and R2068.

Rainbow Dreams. R208.

There'll Be Some Changes Made.

R1495.

OKEH.

Jeannine, I Dream of Lilac Time.

41134.

Just a Little Love.

Little Love, Little Kiss. 40989.

Prelude. 40989.

OKEH. Guitar solos with Rube Bloom, on piano.

Losing You. 40988.

Mine All Mine. 40988.

PARLOPHONE. Guitar duets with Lonnie Johnson.

Bullfrog Moan. R1496.

Handful of Riffs. R1496.

Two Tone Stomp. R1195.

OKEH. Guitar duets with Lonnie Johnson.

\*Blue-blood Blues. 8689.

Blue Guitars. 8711.

Blue-room Blues. 8818.

Deep Minor Rhythm Stomp. 8743.

Guitar Blues. 8711.

Have to Change Keys. 8637.

Hot Fingers. 8743.

\*Jet-black Blues. 8689.

Midnight Call. 8818.

BRUNSWICK. Guitar duets with Carl Kress.

Feelin' My Way. 1282.

Pickin' My Way. 1282.

PARLOPHONE. With Joe Venuti, violin; and Arthur Schutt, piano.

Doin' Things. R3352.

Goin' Places. R3352.

Sunshine. R3330.

Wild Cat. R3330.

COLUMBIA. With Joe Venuti, violin.

Black-and-blue Bottom. 4454.

Stringing the Blues. 4454.

VICTOR. With Joe Venuti, violin.

Doin' Things. 21561.

EDDIE LANG'S ORCHESTRA.

JIMMY DORSEY. Alto sax and clarinet.

LEO McCONVILLE. Trumpet.

TOM DORSEY. Trombone and trumpet.

ARTHUR SCHUTT. Piano.

EDDIE LANG. Guitar.

JOE TARTO. Bass and arranger.

STANLEY KING. Drums.

PARLOPHONE.

Bugle-call Rag. R510.

Freeze and Melt. R448.

Hot Heels. R596.

BERNIE BAILEY. Saxs and clarinet.

IZZY FRIEDMAN. Saxs and clarinet.

CHARLES STRICK-FADDEN. Saxs.

ANDY SECREST. Trumpet.

BILL RANK. Trombone.

HOAGY CARMICHAEL. Piano and arranger.

HENRY WHITEMAN. Violin.

EDDIE LANG. Guitar.

MIKE TRAFFICANTE. Bass.

GEORGE MARSH. Drums.

MILDRED BAILEY. Vocals.

Other instrumentalists who appear in these following recordings include Red Nichols, trumpet; Joe Venuti, violin, and the late Bix Beiderbecke, trumpet.

PARLOPHONE.

I Must Have That Man. R280.

March of the Hoodlums. R644 and R1157.

Walkin' the Dog. R740.

What Kind o' Man Is You? R840.

PANACHORD. Eddie Lang-Joe Venuti, and their All-Star Orchestra, a combination that also includes Benny Goodman, clarinet; Jimmy Dorsey, saxs; Charlie Teagarden, trumpet; Jack Teagarden, trombone and Neil Marshall, drums.

†After You've Gone. 25168 (F5884).

†Beale Street Blues. 25168 (F5883).

†Farewell Blues. 25151 (F5884).

†Someday Sweetheart. 25151 (F5883).

**Harlan Lattimore.**—Harlan Lattimore, coloured American vocalist, was born in a circus tent in Cincinnati, Ohio. As a boy he became a jack-of-all-trades, until it was discovered that he had a natural gift for rhythmic singing.

Lattimore has recorded with Abe Lyman and Don Redman, and has made a name for himself with broadcasting work in America.

In 1932, when he was appearing with Don Redman at the Harlem Cabaret in Connie's Inn, he made several recordings with Redman's Orchestra. These were issued and credited to Harlan Lattimore and the Connie's Inn Orchestra.

HARLAN LATTIMORE. Vocals.

DON REDMAN. Saxs and arranger.

RUPERT COLE. Saxs and clarinet.

EDWARD INGE. Saxs and clarinet.

ROBERT CARROLL. Saxs and clarinet.

LANGSTON CURL. 1st Trumpet.

\* Credited by Okeh to Blind Willie Dunn and His Gin Bottle Four. They are guitar duets with trumpet and vocal by Hoagy Carmichael; Jimmy Johnson, piano and percussion. "Blue Guitars" and "Guitar Blues" are wrongly credited, being guitar duets.

† Numbers in parentheses are Decca re-issues of 1936.

- SHIRLEY CLAY. 2nd Trumpet.  
 SIDNEY DE PARIS. 3rd Trumpet.  
 QUINTIN JACKSON. Trombone.  
 HENRY MORTON. Trombone.  
 CLAUDE JONES. Trombone.  
 HORACE HENDERSON. Piano.  
 TALCOTT REEVES. Banjo and  
 guitar.  
 ROBERT YSAGUIRRI. Bass and  
 saxes.  
 MANZIE JOHNSON. Drums.
- PARLOPHONE.  
 Chant of the Weeds. R2134.  
 Got the South in My Soul. R1297.  
 I Heard. R1311.  
 Reefer Man. R1329.
- PANACHORD. Under the title of Earl  
 Harlan's Orchestra.  
 Got the South in My Soul. 25317.
- AMERICAN COLUMBIA. Vocal recordings  
 by Harlan Lattimore.  
 I'm Still Without a Sweetheart.  
 2671-D.  
 Strange as it Seems. 2671-D.
- Layton and Johnstone.**—Turner Lay-  
 ton and Clarence Nathaniel Johnstone,  
 two coloured American vocalists, came  
 to this country in 1924. Previously,  
 Layton had been working for a number  
 of years in the music publishing office  
 of W. C. Handy. It was there that he  
 met his future partner, Johnstone.
- With W. C. Handy, these two com-  
 posed a series of well-known jazz  
 classics, some in conjunction with  
 Henry Creamer. Perhaps their best-  
 known work is "Dear Old Southland."
- Both have remained in England  
 since 1924, and more than 10,000,000  
 of their records have been sold.
- For nearly fourteen years they have  
 been one of the biggest attractions in  
 British cabaret on the English music-  
 halls. Their vocalising of popular  
 numbers has been greatly assisted by  
 the piano accompaniments of Turner  
 Layton. Their partnership was dis-  
 solved in November 1935.
- COLUMBIA.  
 Ain't Misbehavin'. 5617.  
 Ain't She Sweet? 4328.  
 All of Me. DB775.  
 Babyin' You. 4303.  
 Because My Baby Don't Mean Maybe  
 Now. 5033.  
 Bench in the Park. DB148.  
 Birth of the Blues. 4398.  
 Black Bottom. 4303.  
 Breakaway. 5458.
- Bye-bye, Blackbird. 4304.  
 Bye-bye Blues. DB316.  
 Dinah. 3965.  
 Dixie Dawn. 5322.  
 Happy Feet. DB122.  
 I Can't Give You Anything But Love.  
 5152.  
 I Gotta Right to Sing the Blues.  
 DB1066.  
 If You Were Only Mine! DB925.  
 Just One More Chance. DB652.  
 Little David Play On Yo' Harp. DB97.  
 Mean to Me. 5476.  
 Memories of You. DB443.  
 My Sweeter than Sweet. DB44.  
 Nobody Knows de Trouble I See.  
 DB97.  
 Now that You're Gone. DB776.  
 Oh, Miss Hannah! 4017.  
 Old Man of the Mountain. DB943.  
 On the Sunny Side of the Street.  
 DB254.  
 One Hour with You. DB860.  
 Plantation Medley. 9318.  
 River Stay 'Way from My Door.  
 DB495.  
 Sleepytime Down South. DB654.  
 Suicide Sal. 4085.  
 Susie's Feller. 4406.  
 That's Why Darkies were Born.  
 DB678.  
 True Blue Lou. 5670.  
 Walking with Susie. 5458.  
 Way Down Yonder in New Orleans.  
 4329.  
 What Good am I without You?  
 DB378.  
 When Day is Done. 4899.  
 When You're Smiling. DB245.  
 Without that Gal. DB611.  
 You're Driving Me Crazy. DB415.
- George E. Lee and his Orchestra.**—  
 This coloured American combination  
 hails from Kansas City. The band  
 was directed by Bill Basie, coloured  
 pianist, and the group combined with  
 Bennie Moten's Kansas City Orchestra  
 in 1934.
- AMERICAN BRUNSWICK.  
 If I Could Be With You. 7132.  
 Paseo Strut. 7132.  
 Ruff Scuffin'. 4684.  
 St. James' Infirmary. 4684.
- Bobbie Leecan's Need-More Band.**—  
 Bobbie Leecan, American guitar and  
 banjo player, has for many years been  
 associated with Eddie Edinborough,  
 vocalist and scat-singer.
- Leecan is the composer of "Wash-  
 board Cut Out," a number that he  
 recorded with his Need-More Band

in 1927. The combination included Richard Cooksey, with whom Leecan has made many records, on harmonica.

Bobbie Leecan also appears in the recordings of Eddie Edinborough's Washboard Band, and the New Orleans Wild Cats.

VICTOR. Bobbie Leecan and Richard Cooksey.

Ain't She Sweet? 20958.

Black Cat Bone Blues. 20251.

Blue Harmonica. 20768.

Dirty Guitar Blues. 20251.

Don't You Let Your Head Hang. 20768.

Royal Palm Blues. 20958.

H.M.V. 1928. Bobbie Leecan's Need-More Band.

Apaloosa Blues. B5430.

Washboard Cut Out. B5398.

VICTOR. Bobbie Leecan's Need-More Band.

Midnight Susie. 20660.

Shortnin' Bread. 20853.

**Mead Lux Lewis.**—An obscure coloured American pianist hailing from Chicago. He was "discovered" by John Hammond, Jr., in 1936, and as a result is now playing in a New York night club.

PARAMOUNT.

Honky Tonk Train Blues. 12896.

PARLOPHONE.

Honky Tonk Train Blues. R2187.

**Philip Lewis and his Band.**—The late Philip Lewis was the recording manager of the British Decca Company in the early days of that company.

Old recordings that credit Philip Lewis and his Band were made by a house combination of the Decca Company, and the personnel was composed of leading West-End musicians.

It is of interest to note that Philip Lewis was responsible for giving Spike Hughes his start in the recording world.

DECCA.

Diga, Diga, Doo. F1512.

Low-down Rhythm. F1574.

My Kinda Love. F1501.

Tiger Rag. F1540.

Tight Like That.

**Ted Lewis.**—Ted Lewis, whose real name is Theodore Lewis Friedman, was born in Circleville, Ohio, the son

of the owner of the town's leading general stores. When not at school, he used to help his father in the shop.

Edgar, his eldest brother, learned to play a cornet, and Ted, not to be outdone, studied a clarinet. When a German musician visited Circleville and organised a boys' band, the two brothers became members. Ted, however, had his own ideas. He had made friends with a coloured barber, named Cricket Smith, and whenever possible Ted and Cricket amused themselves by playing and singing the latest rag-time favourites. The effect on Ted was so great that at an opportune moment during a rehearsal by the boys' band of a rendering of the "Poet and Peasant Overture he introduced a "red-hot break." Promptly his connection with the band was severed.

In 1910 Ted organised his own band, a four-piece outfit that proved a great success at local dances and functions. There followed a vaudeville tour with his brother; a short engagement with a band in Columbus; a job in a cousin's music-shop; and a trip back home to Circleville.

But Ted became restless at home. In 1915 he went to New York and managed to join Earl Fuller's Band, then playing at a Coney Island restaurant. Later, the band, with Ted Lewis as its leading light, was installed in Rector's Club, Manhattan.

In 1917 Ted Lewis and his Jazz Band came into existence, and quickly became famous for its version of "Livery Stable Blues." The combination comprised trumpet, trombone, piano, drums, and Ted on clarinet. Incidental whistling was favoured by Ted in his early recordings, and Jack Kaufmann was usually the vocalist.

Engagements in the "Greenwich Village Follies" and "The Passing Show" followed, with appearances at various clubs, including the "Ted Lewis Club" on Seventh Avenue. A series of vaudeville tours took up Ted's time until 1925, when he brought his band to London and played at the Kit-Cat Club and the London Hippodrome. Returning to America, he continued his touring. In 1930 he was back again in London with a combination of twelve instrumentalists.

Ted Lewis then took his band to the Continent, where they made various

appearances, and in the latter part of 1930 they returned to New York.

For the past few years the band has been touring America, appearing in various clubs, theatres and cinemas.

Ted Lewis is part composer of "Bees Knees." In 1935 his band was starred in the film "Here Come the Band."

TED LEWIS.	Leader, saxes, clarinet and vocals.
JIMMY DORSEY.	Alto sax and clarinet.
SAM SHAPIRO.	1st Violin.
SOL KLEIN.	2nd Violin.
MUGSY SPANIER.	1st Trumpet.
DAVE KLEIN.	2nd Trumpet.
GEORGE BRUNIES.	1st Trombone.
HARRY RADERMAN.	2nd Trombone.
JACK AARONSON.	Piano.
TONY GERARDI.	Banjo and guitar.
HARRY BARTH.	Bass.
JOHN LUCAS.	Drums.

Various leading instrumentalists who have played with Ted Lewis from time to time include: the late Don Murray, saxes and clarinet; the late Frank Teschmaker, saxes and clarinet; Walter Kahn, trumpet; Frank Ross, piano; Frank Ferera, guitar; Bobby Escamilla, bass.

In 1932 Benny Goodman, clarinet, and Thomas "Fats" Waller, piano and vocals, assisted in the recording of Ted Lewis' "Dallas Blues" and "Royal Garden Blues" (Columbia CB446), two titles in which Mugsy Spanier is also featured on trumpet.

#### COLUMBIA.

Allah's Holiday.	5330.
Angry.	3784.
Aunt Hagar's Blues.	CB64.
Beale Street Blues.	4609.
Blues.	4239 (41584).
Bugle-call Rag.	4269.
Dallas Blues.	CB446.
Dinah.	CB64.
Hot Lips.	3206.
Lewisada Blues.	5608.
Limehouse Blues.	5330 (41582).
Lonesome Road.	CB63.
Margie.	3025.
Memphis Blues.	4609.
New St. Louis Blues.	4088 (41584).
One More Time.	CB351.
Royal Garden Blues.	CB446 (41579).
San.	CB63.
Sobbin' Blues.	CB189.
*Some of these Days.	4269.

Somebody Stole My Gal.	CB215.
Someday Sweetheart.	CB215.
Tiger Rag.	4309 (41580).
Tin-roof Blues.	3784.
Wang Wang Blues.	3072.
Yellow Dog Blues.	CB189.

#### AMERICAN COLUMBIA.

Alexander's Ragtime Band.	1084-D.
Clarinet Marmalade.	1573-D.
Darktown Strutters Ball.	1084-D.
Dip Your Brush.	2467-D.
Egyptian Ella.	2428-D.
Farewell Blues.	2029-D (41580).
Frankie and Johnny.	1017-D (41582).
Good Man is Hard to Find.	1428-D.
I Ain't Got Nobody.	1428-D.
I'm Crazy 'Bout My Baby.	2428-D.
Jazz Holiday.	1525-D.
Jungle Blues.	1525-D.
Milenberg Joys.	439-D.
New Farewell Blues.	2721-D.
Rhythm.	2786-D.
Shim-Me-Sha-Wobble.	1573-D.
Start the Band.	1391-D.
Sweet Sue, Just You.	2652-D.
Wabash Blues.	2029-D (41579).
Wah! Wah!	1017-D.

Note.—Numbers in brackets are Okeh re-issues of 1935.

#### 1935-1936.

TED LEWIS.	Leader.
HAROLD DIAMOND.	Saxes and clarinet.
AL PADOVA.	Saxes and clarinet.
BEN GLASSMAN.	Saxes and clarinet.
MORENO DALLALIO.	Saxes and clarinet.
BOB CLITHEROW.	Trumpet.
MUGSY SPANIER.	Trumpet.
CARL AGE.	Trumpet.
SAM BLANK.	Trombone.
NAT LOBOVSKY.	Trombone.
SOL KLEIN.	Violin.
SAM SHAPIRO.	Violin.
JACK AARONSON.	Piano.
VIC ARTESE.	Piano.
LORETTA MCFARLAND.	Harp.
JIMMY MOORE.	Bass.
RUDY VAN GELDER.	Drums.

#### BRUNSWICK. 1935.

Jazznochracy.	01966.
White Heat.	01966.

**Donald Lindley.**—Donald Lindley, American trumpet player, was for many years featured with Ross Gorman's Orchestra. He has made a few records with his own combination,

\* With vocal by Sophie Tucker.

Donald Lindley and his Boys, and has recorded several trumpet solos, accompanied by piano.

Lindley is the composer of "Trumpet Blues," "Sweet Stuff," "Stepping Fast" and "Hot as a Summer's Day."

COLUMBIA. 1926. Trumpet solos.

Sweet Stuff. 3939.

Trumpet Blues. 3939.

AMERICAN COLUMBIA. Donald Lindley's Boys.

Nothin' Doin'. 1443-D.

Slidin' Around. 1443-D.

### Syd Lipton's Grosvenor House Band.

—Sydney Lipton, British violinist, has a background that dates back to the days when he played opposite Billy Cotton at the Regent, Brighton. He has played with Billy Cotton and Bert Ambrose, and has had his own combinations in London, at the Royal Palace Hotel and the Empress Rooms.

In July 1932 he appeared with his own band at Grosvenor House, Park Lane, London. He records and broadcasts regularly. The signature tune of the band is "I'll See You In My Dreams."

1935.

SYDNEY LIPTON.	Leader and violin.
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MICKEY LEWIS.	Alto sax and clarinet.
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JIMMY GOSS.	Alto sax and clarinet.
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GEORGE EVANS.	Tenor sax.
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ARTHUR NIBLO.	1st Trumpet.
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ARCHIE CRAIG.	2nd Trumpet.
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BUDDY HAMMOND.	Trombone.
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FREDDY BRETHERTON.	Piano and arranger.
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HARRY FREEDMAN.	Violin.
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LEO LEON.	Violin.
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WILL HEMMINGS.	Bass.
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HARRY THORNE.	Guitar.
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MAX ABRAMS.	Drums.
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*Note.*—In April 1935 Max Abrams was succeeded by Jock Cummings; and in June, Jack Llewellyn succeeded Harry Thorne, and Arthur Niblo was succeeded by Tim Casey. Harold Chippendall succeeded Jimmy Goss in October 1935. In December Ted Heath, trombone, and Max Goldberg, trumpet, joined the unit.

**Monia Litter.**—Monia Litter was born in Odessa, South Russia, in 1906. As a youth he went to the Malay States, and in Singapore became a

naturalised British subject. For seven years he ran his own dance band at Raffles Hotel, in Singapore.

The combination included Al Bowlly, with whom Monia came to England. Together they made their first stage appearance in this country.

Monia accompanied nearly all the vocal recordings of Al Bowlly for the British Decca Company. He has recorded with the New Mayfair Dance Orchestra, Ray Noble's Orchestra, Nat Gonella's Georgians, Joe Daniels' Hot Shots and Lew Stone's Band, with which latter he has been playing for some considerable time.

In addition, he has written a revue, "S.S. Sunshine," and an original film story, "It Happened in Paris."

BRUNSWICK. 1934.

Alexander's Ragtime Band. 01814.

Dinah. 01814.

**Guy Lombardo.**—Guy Lombardo was born in London, Ontario, Canada, in 1908. As a boy he was taught to play the violin by his father. His first professional appearance was made in 1923 before a Mothers' Club meeting with a three-piece orchestra that comprised himself on violin, his youngest brother, Carmen, on flute, and Fred Kreitzer on piano. Lebert, another brother, later joined the combination as drummer.

Shortly after, the brothers organised a larger band and went to the United States for a six months' vaudeville tour. In 1924 they started broadcasting from station WTAM.

In September 1927 the band went to Chicago and played at the **Granada**, a South Side café. The following year they started on a nation-wide tour of the United States, and more recently they have devoted their time to radio and recording work, with appearances in leading American hotels and clubs. The signature tune of the band is "Coquette."

Of the three brothers, Carmen has made quite a name for himself as a composer with such numbers as "A Lane in Spain," "Coquette," "I Dreamed You Kissed Me" and "Rosette."

1932.

GUY LOMBARDO. Leader and violin.

CARMEN LOMBARDO. Alto sax and vocals.

LARRY OWEN. Alto sax and  
clarinet.  
FRED HIGMAN. Tenor sax.  
VICTOR LOMBARDO. Baritone sax.  
LEBERT LOMBARDO. Trumpet.  
JIM DILLON. Trombone.  
FRED KREITZER. Piano.  
FRANCIS HENRY. Guitar and  
banjo.  
BEN DAVIS. Bass.  
GEORGE GOWAN. Drums.  
BOYD BUNCH. Arranger.

Others who have played with the combination include Jack Miles, trombone.

#### BRUNSWICK.

Between the Devil and the Deep Blue Sea. 106.  
Broadway Rhythm. RL305.  
St. Louis Blues. 127.  
Weather Man. RL305.

#### AMERICAN COLUMBIA.

Cannon Ball. 1451-D.  
River Stay 'Way from My Door.  
2578-D.  
St. Louis Blues. 50256-D.  
You're Driving Me Crazy. 2335-D.

#### AMERICAN DECCA.

Moonglow. 103.  
Seein' is Believin'. 454.  
Song of India. 404.  
Stars Fell on Alabama. 104.

**London Dance Band.**—The London Dance Band was one of the early British dance combinations, being assembled in about 1917 by Corelli Windaatt. The unit played at numerous Albert Hall functions in London.

#### COLUMBIA. 1920.

Avalon. 852.  
I Want a Daddy. 802.  
Japanese Sandman. 847.  
Whispering. 853.

**London Radio Dance Band.**—The late Sidney Firman, violinist, was the director of the London Radio Dance Band, an early British broadcasting combination.

The unit broadcast regularly from Savoy Hill, and for some time played at the Cavour Restaurant in London.

#### 1926.

SIDNEY FIRMAN. Leader and violin.  
JACK PADBURY. Alto sax and clarinet.  
JACK PEARCE. Tenor sax and clarinet.  
B. HARGIST. Trumpet.

F. H. NORTH. Trombone.  
W. C. WHILDEN. Piano.  
P. TROISE. Banjo.  
F. H. DARKE. Bass.  
C. H. KNAPP. Drums.

#### COLUMBIA. 1927-1928.

Do that Heebie Jeebie Dance. 4726.  
Since Sister Phoebe's Danced. 4726.  
Zulu Wail. 4685.

**Vincent Lopez.**—Vincent Lopez, American pianist and orchestra leader, was born in Brooklyn, New York, in 1898. His father is a mandolin and guitar player, who has several textbooks to his credit.

Lopez was taught to play the piano. His father wanted him to become a priest, but after three years at a school of the Passionate Fathers he decided that his ambition was to have his own orchestra.

In 1917 Lopez organised his first band, a five-piece combination of violin, banjo, saxophone, drums and himself on piano. The unit played in New York at the Pekin Restaurant and later appeared at the Pennsylvania Hotel, where Lopez remained for five years and made quite a name for himself. It was in 1924 that Lopez created a sensation when he gave a concert at the Metropolitan Opera House, New York. The programme included a number entitled "The Evolution of the Blues," a potpourri of W. C. Handy's best-known numbers laid out by Handy and arranged by Joseph Nussbaum.

Lopez and his Orchestra visited London in the summer of 1925, and appeared in "The Jazz Master" at the London Hippodrome, in addition to appearances at the Apollo and Capitol Theatres. The band opened the Kit-Cat Club, and regularly featured two trumpet players rendering duets, each fingering the other's instrument.

After his return to America, Lopez toured the States for some time, and later formed his own club, the Casa Lopez, in New York, from which city he broadcasts regularly.

His combination of 1925 included Pete Gentile and Bobby Effros, 1st and 2nd trumpets, Billy Jones and Bruce Wallace, vocalists, and himself on piano. Later, Dick Stabile, saxes and clarinet, served with the unit.

PARLOPHONE. Piano solos by Vincent Lopez.

Gloria. E5378.

Raggin' the Scale. E5378.

PARLOPHONE. 1924-1926. Vincent Lopez Orchestra.

Blue Hoosier Blues. E5096.

Chicago. E5039.

Choo Choo. E5096.

Cold, Cold Mamas. E5310.

Crazy Quilt. E5716.

Learn to Do the Strut. E5169.

Meanest Kind of Blues. E5519.

Rubetown Frolic.

Runnin' Wild. E5028.

Sadie Green. E5716.

Sally Lou.

Stomp Off, Let's Go. E5519.

T.N.T. E5631.

BRUNSWICK. A combination including Tony Oliver, guitar; Mike Martini, 1st trombone; Fred Prospero, violin; and Irving Kaufman, vocals.

Alexander's Ragtime Band. 20072.

Birth of the Blues. 20067.

Darktown Strutters Ball. 20072.

St. Louis Blues. 20067.

IMPERIAL.

Chant of the Jungle. 2196.

**Mario "Harp" Lorenzi's Rhythms.**—This British recording combination was formed in late 1935 by George Scott Wood.

Mario Lorenzi, harpist, who was born in Florence, Italy, in 1894, came into prominence in the middle 'twenties with Jay Whidden and later with Fred Elizalde. During the past few years he has had his own combination, and for some time played in the ballroom of Madame Tussauds in London.

GEORGE SCOTT Wood. Vibraphone and arranger.

ERNIE LEWIS. Violin.

FREDDY GARDNER. Alto sax and clarinet.

MARIO LORENZI. Harp.

JOE YOUNG. Guitar.

DICK ESCOTT. Bass.

MAX ABRAMS. Drums.

MARJORIE.

STEDFORD. Vocals.

COLUMBIA. 1935-1936.

After You've Gone. FB1168.

Ain't Misbehavin'. FB1230.

Ain't She Sweet? FB1230.

Everything Stops for Tea. FB1284.

Everything's Been Done Before.

FB1142.

Echo of a Song. FB1213.

I Feel a Song Comin' On. FB1213.

In the Middle of a Kiss. FB1142.

Quicker Than You Can Say. FB1353.

Say I Wasn't Dreaming. FB1353.

Simple Things in Life. FB1285.

Some of these Days. FB1168.

Ridin' Up the River. FB1285.

**Joe Loss.**—Joe Loss, British orchestra leader, was born in Liverpool on June 22nd, 1910. His family were determined that he should take up music, and so he set to work and learned to play a violin. Later, he completed his studies at the Trinity College of Music and the London School of Music.

At the age of seventeen he was giving violin lessons, at one shilling an hour. His first professional work was at the Coliseum, Ilford. From there he went to the Rialto Cinema, in Coventry Street. Following appearances in vaudeville, at the Blackpool Tower Ballroom, with Al Lever at the Wimbledon Palais de Danse, and at the Silver Slipper Club, he formed the nucleus of his present band.

In September 1930 Joe Loss and his seven-piece band appeared at the Astoria Ballroom, in Charing Cross Road, London. Twelve months later he took the band to the Kit-Cat Restaurant. In July 1934 they returned to the Astoria, with the membership of the combination increased to eleven.

The signature tune of the band is "I Want To Dance."

1935. JOE LOSS AND HIS ORCHESTRA.

JOE LOSS. Leader.

EDDIE PRATT. Alto sax and clarinet.

DANNY MILLER. Alto sax and clarinet.

ARTHUR BIRKBY. Tenor sax, flute and arranger.

BERT COLLIER. Trumpet.

BILL GASKIN. Trumpet.

CLEM STEVENS. Trumpet.

JOE CORDELL. Trombone.

LEO KAHN. Piano.

HARRY CASE. Guitar and vocals.

REG RICHMAN. Bass.

JACK GREENWOOD. Drums.

ANNETTE KEITH. Vocals.

*Note.*—In May 1935 Billy Gaskin was succeeded by Harry Latham; Arthur Birkby by Reg Brewster; and Harry Case by Joe Young.

WINNER.

Sentimental Gentleman from Georgia.

5593.

H.M.V. 1935-1936.

For You, Madonna. BD294.

Heads or Tails. BD293.

Star-dust-covered Bundle. BD5008.

When Budapest was Young. BD5007.

**Louisiana Rhythm Kings.**—This American combination was made up of instrumentalists from Red Nichols' Five Pennies and Red Nichols' Orchestra, being employed solely for recording purposes in New York.

#### COLLECTIVE.

RED NICHOLS.	Trumpet.
JACK TEAGARDEN.	Trombone.
GLENN MILLER.	Trombone.
FUD LIVINGSTON.	Saxes and clarinet.
JIMMY DORSEY.	Saxes and clarinet.
ARTHUR SCHUTT.	Piano.
JACK RUSEN.	Piano.
DUDLEY FOSDICK.	Mellophone.
GENE KRUPA.	Drums.

#### AMERICAN BRUNSWICK.

I Have to Have You. 4706 and 6829.  
 Karavan. 4908 and 6837.  
 Lazy Daddy. 4923 and 6838.  
 Meanest Kind of Blues. 4845 and 6834.  
 Oh, Lady, Be Good. 4706 and 6829.  
 O'er the Billowy Sea. 4908 and 6837.  
 Pretty Baby. 4938 and 6840.  
 Squeeze Me. 4953.  
 Swanee. 4845 and 6834.  
 Sweet Sue, Just You. 4953.  
 Tell Me. 4938 and 6840.  
 There's Egypt. 4923 and 6838.

#### VOCALION.

Ballin' the Jack. 15828.  
 Basin Street Blues.  
 Da Da Strain. 15828.  
 Dusky Stevedore. 15716.  
 Futuristic Rhythm. 15779.  
 Hallucinations. 15729.  
 I Can't Give You Anything But Love. 15710.  
 I'm Walking in Clover. 15810.  
 Marianne. 15833.  
 Out Where the Blue Begins. 15779.  
 Shiners Sock. 15729.  
 That's a Plenty. 15784.  
 Waiting at the End of the Road. 15833.  
 When You're Smiling. 15716.

#### OKEH.

In a Great Big Way. 41189.  
 Let's Sit and Talk. 41189.

**HARMONY.** Under the title of Jimmy McHugh's Bostonians, with Jack Teagarden, trombone, and Bud Freeman, tenor sax.

Futuristic Rhythm. 836-H.  
 Whoopee Stomp. 836-H.

**IMPERIAL.** Under the title of the Six Hottentots.

Sometimes I'm Happy. 1845.

**DOMINO.** Under the title of the Six Hottentots.

Memphis Blues. 3956.

St. Louis Blues. 3956.

**HARMONY.** Under the title of the University Six, a contingent of the California Ramblers.

Ace in the Hole. 209-H.

Ain't that Grand? 444-H.

Beale Street Blues. 414-H.

Beggar. 534-H.

Bless Her. 444-H.

Cat. 367-H.

Changes. 551-H.

Clementine. 510-H.

I Ain't Got Nobody. 230-H.

I Wish I Could Shimmy. 414-H.

Is She My Girl Friend? 534-H.

It Takes a Good Woman. 316-H.

It's O.K., Katie. 382-H.

Lazy Weather. 433-H.

Lila. 565-H.

Lonely Eyes. 296-H.

Mine, All Mine. 565-H.

By Baby Knows How. 296-H.

Nobody But You. 382-H.

Oh, Doris, Where Do You Live? 498-H.

Oh, If I Only Had You. 230-H.

Oh, Lizzie. 367-H.

Roam On. 466-H.

Rosy Cheeks. 399-H.

San. 224-H.

She's Got It. 425-H.

Slow River. 433-H.

So Long, Pal. 399-H.

Stay Out of the South. 565-H.

Swanee Shore. 466-H.

There's Spanish in Your Eyes. 551-H.

Tiger Rag. 224-H.

Wait'll You See. 316-H.

When You're with Somebody Else. 565-H.

Who's that Knocking? 498-H.

Yes, She Do. 425-H.

Zulu Wail. 510-H.

**Bert Lown's Orchestra.**—Bert Lown, American orchestra leader, has had numerous orchestras and dance bands, both for recording purposes and for stage and club work.

One of his earliest combinations was called Bert Lown's Loungers, a recording combination in which Red Nichols, Miff Mole and others are said to have played. Between 1929 and 1930 his orchestra was the attraction at the Biltmore Hotel in New York, and more recently he has been playing in various parts of the United States.

## 1929-1930.

BERT LOWN.	Leader.
SHERRY MCGEE.	Alto sax, clarinet and vocals.
LOU BODE.	Alto sax and clarinet.
PAUL MASON.	Tenor sax and vocals.
FRANK CUSH.	Trumpet.
EDDY FARLEY.	Trumpet.
GLENN MILLER.	Trombone.
CHAUNCEY GRAY.	Piano.
BUDDY FALCO.	Violin.
TOM FELLINE.	Banjo and vocals.
WARD LAY.	Bass.
STANLEY KING.	Drums.

*Note.*—Others who have played and recorded with this combination include Fletcher Hereford, Mace Irish, Adrian Rollini and Larry Lise, saxes; Merrill Klein, bass; Al Philburn, trombone; and Mac Ceppos, violin.

## H.M.V. 1930-1931.

By My Side. B6005.  
To Whom it May Concern. B5981.  
You're Simply Delish. B5958.  
You're the One I Care For. B5958.

## AMERICAN COLUMBIA.

Bye-bye Blues. 2258-D.

## HARMONY. Bert Lown's Loungers.

Jazz Me Blues. 974-H.

**Nick Lucas.**—Nick Lucas, American guitarist, has recorded two of his own guitar compositions, beside numerous other recordings with his Crooning Troubadours and other combinations.

## BRUNSWICK. 1933.

Picking the Guitar. 1433.  
Teasing the Frets. 1433.

**Jimmie Lunceford.**—James Melvin Lunceford, coloured American multi-instrument player and orchestra leader, was born in Fulton, Missouri, on June 6th, 1902. His nickname is "Piggie," and he insists that it be spelt "ie" instead of "y."

Jimmie was educated at the Fisk University, and graduated with a B.A. degree. He first learned to play a guitar, and to-day is also proficient with the saxophone, clarinet, trombone and flute.

His first professional engagement was at the Andrew Jackson Hotel in Nashville, Tennessee. Jimmie's rapid

rise from comparative obscurity to national renown was the talk of the American radio and music world. He arrived in New York via Memphis, Nashville and Buffalo, and his first engagement in that city was at the Lafayette Theatre in September 1933. Then he toured the ballrooms in New England and the middle Atlantic states. Early in 1934 he made his debut at the New York Cotton Club, being sponsored by Irving Mills.

Both he and his band were featured in the show "Harlem Express" at the Apollo Theatre, in New York. In May 1935 Lunceford was crowned "King of Syncopation" by Thomas "Fats" Waller on the stage of the Palace Theatre.

JIMMIE LUNCEFORD.	Leader and all instruments.
WILLIE SMITH.	Alto sax, clarinet and vocals.
EARL CARRUTHERS.	Alto sax and clarinet.
JOE THOMAS.	Tenor sax and clarinet.
EDDIE TOMKINS.	1st Trumpet.
SY OLIVER.	2nd Trumpet and vocals.
TOMMY STEVENSON.	3rd Trumpet.
HENRY WELLS.	1st Trombone and vocals.
RUSSELL BOWLES.	2nd Trombone.
EDDIE DURHAM.	3rd Trombone, guitar and arranger.
EDWIN WILCOX.	Piano and arranger.
AL NORRIS.	Guitar.
MOSES ALLEN.	Bass.
JAMES CRAWFORD.	Drums.

*Note.*—In May 1935 Laforeet Dent, 3rd alto sax and clarinet, was added. At the same time Paul Webster succeeded Tommy Stevenson; and Elmer Crumbley succeeded Henry Wells.

## H.M.V. 1934-1935.

Breakfast Ball. BD135.  
Chillun Get Up. B6476.  
Jazznocracy. B6476.  
Leaving Me. B6493.  
Remember When. JF6.  
Swingin' Uptown. BD120.  
White Heat. B6493.

## VICTOR. 1934.

Here Goes. 24601.

# M

## MACKEY—MUSICAL STEVEDORES

**M**ACKEY, PERCIVAL.—Percival Mackey, British pianist, composer, arranger and orchestra leader, was born in London on June 1st, 1894. As a youth he studied the piano, and at the age of fifteen took up concert work.

During the War he served in the Durham Light Infantry. In 1919 he went to Brighton, where he played for a time before joining Jack Hylton's Orchestra.

In the early 'twenties he organised a combination known as the Broadway Five, the members of which were Dick Langham, tenor sax; Bert Heath, trumpet; Bill Blanche, banjo; Ralph Hussey, drums; and himself on piano. Later he conducted the theatre orchestras for the shows "No, No, Nanette," "Lady Be Good" and others.

Shortly after Ray Noble went to America at the end of 1934, Percival Mackey was appointed Director of Dance Music for the Gramophone Company, where he has since been directing the New Mayfair Dance Orchestra and other H.M.V. house combinations. He manages a number of bands, and has subsidiaries in Stockholm, Paris, Berlin and Calcutta.

In the summer of 1935 he organised a seven-piece band for the Hollywood Restaurant in Piccadilly. However, a few weeks later the unit was disbanded. About this time he appeared in "Charing Cross Road" and other films. Most of his time is spent in orchestrating.

Among others, he is the composer of "Don't Tell the World," "Jose Tango," "Bacon and Eggs," "Rhythm" and "If You Beckon With Your Fingers." In addition, he has written a considerable amount of music for films.

1927. PERCIVAL MACKEY'S BAND.

PERCIVAL MACKEY. Conductor and piano.

DOUGLAS FOSS.

WILLIAM PURDIE.

PAT WHELAN.

KENNETH WARNER.

HARRY OWEN.

{ CHARLES GARLICK.

{ CHARLES PEMELL.

JOCK MACDERMOTT.

PETER YORKE.

DICKIE DICKSON.

ARTHUR STANLEY.

TOM EGERDON.

HARRY ROBBINS.

MONTY WOOLF.

1st Alto sax  
and clarinet.

2nd Alto sax  
and clarinet.

Tenor sax.

Violin and  
saxes.

1st Trumpet.

2nd Trumpet.

2nd Trumpet.

Trombone.

Piano.

Piano and  
vocals.

Banjo.

Bass.

Drums and

xylophone.

Vocals.

COLUMBIA. 1923. The Broadway Five.  
Nobody Lied. 3205.

COLUMBIA. 1925-1927.

Dog on the Piano. 3822.

I Couldn't Blame You. 4270.

Slippery Fingers. 4044.

METROPOLE.

Ain't Misbehavin'. 1217.

Blue Grass. 1131.

BROADCAST.

Ain't Misbehavin'. 2526.

H.M.V. 1935. The New Mayfair Dance  
Orchestra, with vocals by Marjorie  
Stedefeld.

I've Got a Note. BD174.

Mr. Bluebird. BD180.

Smooth Sailing. BD202.

**George McClennon's Jazz Devils.**—George McClennon, coloured clarinet player and speciality artist, was the star of the early 'twenties show "Shuffle Along." He has appeared in numerous Broadway shows and various cafés in New York, Chicago, Cleveland and Detroit.

During the year 1935 he did speciality acts with Earl Hines and his Orchestra.

**PARLOPHONE.** 1927. Clarinet solos by George McClennon, with Eddie Heywood on piano.

Larkin Street Blues. R3256.

**OKEH.** George McClennon's Jazz Devils. Cotton Club Stomp. 8397.  
Pig-foot Blues. 8397.

**Clyde McCoy's Orchestra.**—Clyde McCoy, white American trumpet player, and his orchestra have been playing in and around Chicago for a number of years, mostly at the Golden Terrace Café. In late 1935 the band moved to the Normandie Ballroom in Boston.

The signature tune of the band is "Sugar Blues," and the unit, in addition to its own work, has accompanied several vocal recordings by Charles Kaley.

1934-1935.

CLYDE MCCOY.	Leader and trumpet.
W. L. WALLER.	Trumpet.
TOMMY MILLER.	Trombone.
BUD PRENTISS.	Saxes and clarinet.
JOHN CAMERON.	Saxes and clarinet.
BOBBY BLAIR.	Saxes and clarinet.
JOHNNY PETRONE.	Piano.
EDDIE LOWTH.	Violin.
FREDDY TAYLOR.	Guitar.
STANLEY MCCOY.	Bass.
MEL WILKE.	Drums.
SAUNDRA FRE.	Vocals.
GARY TEMPLE.	Vocals.

*Note.*—Cliff Williams succeeded Mel Wilke in early 1935.

**COLUMBIA.** December 1933.

Nightmare. CB679.  
Wah! Wah! Lament. CB679.

**AMERICAN COLUMBIA.**

Black-and-Tan Fantasy. 2466-D.  
Business in Q. 2874-D.  
Creole Love Call. 2597-D.  
It Looks Like Love. 2453-D.  
I've Found a New Baby. 2531-D.  
Like Me a Little Bit Less. 2865-D.  
Little Woman. 2866-D.  
Lonely Gondolier. 2453-D.  
Mood Indigo. 2531-D.  
New Basin Street Blues. 2794-D.  
Nobody's Sweetheart. 2808-D.  
Old-fashioned Love. 2597-D.  
Palooka. 2865-D.  
Readin', Ritin', and Rhythm. 2389-D.  
Some of these Days. 2801-D.  
Sugar Blues. 2389-D.  
Tear It Down. 2909-D.  
Way Down Yonder in New Orleans. 2909-D.

**BRUNSWICK.** 1935.

China Boy. 02017.  
I've Found a New Baby. 02017.  
Sugar Blues. 02056.  
Wah! Wah! Lament. 02056.

**AMERICAN DECCA.** 1935.

Basin Street Blues. 620.  
I'm Gonna Play. 620.  
Japanese Sandman. 381.  
Maple Leaf Rag. 681.  
Nightmare. 681.  
Old-fashioned Love. 509.  
Tea for Two. 381.  
Tear It Down. 382.  
There'll Be Some Changes Made. 461.  
Twelfth Street Rag. 509.  
Whispering. 461.

**Dick McDonough.**—Dick McDonough, American guitarist, is the composer of "Stage Fright" and "Dr. Heckle and Mr. Jibe." He has come into prominence only during the last few years.

Various combinations with which he has recorded include Arkansas Travellers, Charleston Chasers, Benny Goodman's Orchestra, Jack Purvis' Orchestra, Adrian Rollini's Orchestra and with Don Voorhees, Roy Smeck, and Red Norvo.

More recently he has been broadcasting with Willard Robison's Orchestra in New York and recording with Paul Whiteman, Gene Gifford, the Four Blackbirds and Mildred Bailey.

**BRUNSWICK.** August 1934. Guitarduets with Carl Kress.

Danzon. 01808.  
Stage Fright. 01808.

**Red McKenzie.**—Red McKenzie, white American vocalist and blue-blower, was born in St. Louis in 1903. He started off in life as a jockey. Later he became fascinated by dance music, and decided to devote his whole time to this medium.

In the early 'twenties he organised the Mound City Blue Blowers that visited London in 1924 and appeared at the Holborn Empire. For a number of years this band did much recording work in addition to playing in many parts of the United States.

McKenzie has vocalised with numerous leading bands in America. These include the Charleston Chasers, Chicago Rhythm Kings, Tampa Blue Artists and New Orleans Rhythm Kings.

Recordings have been issued in this country by Red McKenzie and the

Celestial Beings, another title for the Mound City Blue Blowers, who also recorded under the title of the Ohio Novelty Band. McKenzie has also made a few records with Eddie Condon, under the title of McKenzie and Condon's Chicagoans, and with the late Eddie Lang and Joe Venuti under the title of Red McKenzie and his Music-Box.

For a short period in 1932 he was singing with Paul Whiteman's Orchestra, after which he organised his own band for the New Stork Club in New York. More recently he has been recording with the Spirits of Rhythm and his own combination of young discoveries, under his old title the Mound City Blue Blowers.

Among others, Red McKenzie is the composer of "Nervous Puppies" and "Tailspin Blues."

#### AMERICAN COLUMBIA. Vocals.

Can't We Talk It Over? 2620-D.

Dream Sweetheart. 2645-D.

I Found You. 2587-D.

I'm Sorry, Dear. 2587-D.

Just Friends. 2556-D.

Lovable. 2645-D.

There's Something In Your Eyes. 2620-D.

Time On My Hands. 2556-D.

#### VOCALION. Vocals.

It's the Talk of the Town. 2534.

This Time It's Love. 2534.

#### BRUNSWICK. 1934-1935. With the Six Spirits of Rhythm, and Teddy Bunn, on guitar.

As Long As I Live. 01891.

From Monday On. 01891.

I've Got the World On a String. 01997.

Way Down Yonder in New Orleans. 01997.

#### PARLOPHONE. 1927-1928. Red McKenzie's Music-Box—Red McKenzie, blue-blower; Joe Venuti, violin; and the late Eddie Lang, guitar.

From Monday On. R184.

My Baby Came Home. R184.

My Syncopated Melody Man. R3382.

There'll Be Some Changes Made. R3382.

#### MCKENZIE AND CONDON'S CHICAGOANS.

RED MCKENZIE. Blue-blower.  
FRANK TESCHMAKER. Clarinet and arranger.

BUD FREEMAN. Tenor sax.

JIMMY MCPARTLAND. Trumpet.

JOE SULLIVAN. Piano.

EDDIE CONDON. Banjo.

ART MILLER.

GENE KRUPA.

Bass.

Drums.

#### PARLOPHONE.

China Boy. R1033.

Nobody's Sweetheart. R643.

#### OKEH.

Liza. 40971.

Sugar. 41011.

#### RED MCKENZIE'S CELESTIAL BEINGS.

RED MCKENZIE. Vocals.

JIMMY DORSEY. Clarinet.

COLEMAN HAWKINS. Tenor sax.

MUGSY SPANIER. Trumpet.

JACK RUSEN. Piano.

EDDIE CONDON. Banjo.

JACK BLAND. Guitar.

AL MORGAN. Bass.

FRANK BILLINGS. Drums.

#### PARLOPHONE.

Darktown Strutters Ball. R1044.

Georgia On My Mind. R1071.

I Can't Believe. R1003.

#### AMERICAN COLUMBIA. Under the title of the Mound City Blue Blowers.

Fire-house Blues. 1946-D.

Indiana. 1946-D.

#### 1935. RED MCKENZIE'S RHYTHM KINGS.

RED MCKENZIE. Blue-blower and vocals.

SLATS LONG. Clarinet.

EDDIE FARLEY. Trumpet.

MIKE REILLY. Trombone.

CONRAD LANOUE. Piano.

EDDIE CONDON. Banjo.

ARTIE ENS. Guitar.

GEORGE YORKE. Bass.

JOHNIE POWELL. Drums.

Note.—In February 1936 Bunny Berigan, Carmen Mastren, Joe Bushkin, Sid Weiss, and Paul Ricci recorded with the group.

#### BRUNSWICK.

Don't Count Your Blessings. 02157.

Double Trouble. 02088.

Every Now and Then. 02105.

Georgia Rockin' Chair. 02105.

Murder in the Moonlight. 02088.

That's What You Think. 02157.

#### AMERICAN DECCA. 1935.

Darling. 610.

Don't Mention Love. 610.

I'm Building Up an Awful Let-down. 667.

Let's Swing It. 507.

Monday in Manhattan. 587.

Sing an Old-fashioned Song. 667.

Wouldn't I Be a Wonder? 609.

#### AMERICAN DECCA. Vocals by Red McKenzie, with accompanying orchestra.

It's All Forgotten Now. 243.

What's the Use? 243.

**Nina Mae McKinney.**—Nina Mae McKinney, coloured American actress and singer, was born in Lancaster, South Carolina, in 1912. She came into the limelight as one of the thirty chorus-girls in the original version of "Blackbirds of 1928," starring Adelaide Hall.

Nina celebrated her sixteenth birthday in the aeroplane taking her to California for the King Vidor film, "Hallelujah." Later she starred in another film, "Safe in Hell."

In 1933 she came to London, and created a sensation at the Leicester Square Theatre in "Chocolate and Cream." Garland Wilson accompanied her on piano. At the end of 1934 she starred opposite Paul Robeson in the British film "Sanders of the River." Shortly after this picture was completed she returned to America and went to Hollywood to appear in the films "Reckless" and "In Old Kentucky."

**BRUNSWICK.** Vocals accompanied by Garland Wilson, on piano.

Minnie the Moocher's Wedding Day.  
1468.

Rhapsody in Love. 1468.

**DECCA.** With the Rev. A. W. Nix.  
Black Diamond Express to Hell.  
F3850.

**McKinney's Cotton Pickers.**—William McKinney, coloured American drummer, organised his Cotton Pickers in 1926, but it was not until two years later, when Don Redman took over the leadership and reorganised the combination, that the band came into the limelight at the Graystone Ballroom, in New York.

At the end of 1931 Redman left the band and took a number of the instrumentalists with him. Little was heard of the band until 1935, when McKinney himself turned up in New York with a new unit.

1928-1931.

DON REDMAN.	Director, arranger, alto sax, clarinet and vocals.
GEORGE THOMAS.	2nd Alto sax and vocals.
PRINCE ROBINSON.	Tenor sax and clarinet.
REX STEWART.	1st Trumpet.
JOE SMITH.	2nd Trumpet.

SYDNEY DE PARIS.	3rd Trumpet.
CUFFY DAVIDSON.	1st Trombone.
QUINTIN JACKSON.	2nd Trombone.
TODD RHODES.	Piano.
DAVE WILBORN.	Banjo and vocals.
BOB ESCUDERO.	Bass.
CUBA AUSTIN.	Drums.

*Note.*—Jimmy Johnson took the place of Todd Rhodes at various recording sessions. Other instrumentalists who have played with the combination during the 1928-1931 period include Edward Inge and John Nesbitt, saxes and clarinets; Langston Curl and Adolphus Cheatham, trumpets; and Earl Mason, piano and bass.

#### H.M.V.

After All, You're All I'm After. B6262.  
Cotton-pickers' Scat. B4931.  
Crying and Sighing. B6287.  
Do You Believe in Love at Sight?  
B4880.  
Gee, Ain't I Good to You? B4967.  
Hello. B6335.  
Hullabaloo. JF24.  
I'd Love It. B4967.  
If I Could Be With You. B6168.  
I'll Make Fun of You. B4907.  
Just a Shad Corn. B4931.  
Miss Hannah. B6215.  
Never Swat a Fly. JF24.  
Nobody's Sweetheart. B4892.  
Okay Baby. B4837.  
Plain Dirt. B4990.  
Rocky Road. B6286.  
Talk To Me. B6087.  
Way I Feel To-Day. B6204.  
Wherever There's a Will. BD135.  
Will You, Won't You Be My Babe?  
B4914.  
You're Driving Me Crazy. B6286.

#### VICTOR.

Baby, Won't You Please Come Home?  
22511.  
Beedle-Um-Bum. V-38052.  
Cherry. 21730.  
Come a Little Closer.  
Do Something. V-38051.  
Four or Five Times. 21583.  
I Found a New Baby. V-38061.  
I Miss a Little Miss. 23024.  
I Want a Little Girl. 23000.  
I Want Your Love. 22683.  
It's a Lonesome Town.  
It's a Precious Little Thing. V-38051.  
It's Tight Like That. V-38013.  
Laughing at Life. 23020.  
Milenberg Joys. 21611.  
Peggy. V-38133.  
Put It There. V-38025.  
Save It, Pretty Mama. V-38061.  
Selling that Stuff. V-38052.

She's My Secret Passion.  
 Shim-Me-Sha-Wobble. 21611.  
 Some Sweet Day. 21730.  
 Stop Kidding. V-38025.  
 Then Someone's in Love. V-38142.  
 There's a Rainbow. V-38013.  
 To Whom It May Concern.  
 Trav'lin' All Alone. V-38112.  
 Words Can't Express. V-38112.  
 Wrap Your Troubles In Dreams. 22811.  
 Zonky. V-38118.

**Wingy Mannone.**—Joseph "Wingy" Mannone, American one-armed trumpet player, was born in 1904 in New Orleans, where his father owned a grocery store. Joe was run over by a tram when he was eight years old, and in consequence lost his right arm and became nicknamed "Wingy."

At the age of fourteen he made his first professional appearance as a trumpet player. Three years later he went to New York, but being unable to obtain work in that city, he returned to New Orleans. In 1920 he went to Chicago.

During the subsequent years Mannone played and recorded with various combinations, including Bennie Goodman's Boys; the New Orleans Rhythm Kings; and the orchestras of Charlie Straight, Ray Miller, Cass Hagan and Red Nichols. It was Wingy who sang and played in Nichols' "Corrine Corrina" (Brunswick 1120).

Wingy has a number of compositions to his credit, including "Up the Country," "Send Me," "Strange Blues," and "No Calling Card." Various pseudonyms under which his own combinations have recorded include the Harlem Hot Shots and Barbecue Joe and his Hot Dogs.

In 1935 he organised his own combination for the Piccadilly Hotel Grill in New York, and later played in the Tap Room of the President Hotel and in the Hickory House. At the same time he recorded with Adrian's Tap-Room Gang, Russ Morgan's Orchestra and Gene Gifford's Orchestra.

AMERICAN COLUMBIA. Joe Mannone's Harmony Kings.

Cat's Head. 14282-D.  
 Sadness. 14282-D.

CHAMPION. 1930. With Gene Krupa on drums.

Big Butter-and-Egg Man. 40055.  
 Shake that Thing. 40054.

Tar Paper Stomp. 40005.  
 Tin-roof Blues. 40005.  
 Up the Country. 40054.  
 Weary Blues. 40055.

1934-1935. WINGY MANNONE'S ORCHESTRA.

WINGY MANNONE.	Trumpet and vocals.
"MATTY" MADLOCK.	Clarinet.
EDWARD MILLER.	Tenor sax.
GIL BOWERS.	Piano.
HILTON LAMARE.	Guitar and vocals.
HARRY GOODMAN.	Bass.
RAY BEAUDUC.	Drums.

*Note.*—Others who have recorded with this unit include Bud Freeman, tenor sax.

1936.

WINGY MANNONE.	Trumpet.
JOE MARSALA.	Clarinet.
CARMEN MASTREN.	Guitar.
SID WEISS.	Bass.

BRUNSWICK. 1934-1935.

About a Quarter to Nine. 02064.  
 Black Coffee. 02055.  
 Capri, What You Done To Me. RL254.  
 Every Little Moment. 02064.  
 Little Door, Little Lock. 02073.  
 No Calling Card. 01818.  
 On the Good Ship Lollipop. RL254.  
 Rhythm Is Our Business. 02073.  
 Send Me. 02007.  
 Strange Blues. 01818.  
 Walkin' the Streets. 02055.

PANACHORD. 1935.

I Believe In Miracles. 25748.

REX. 1935. Under the title of the Harlem Hot Shots.

Love Is Just Around the Corner. 8475.  
 Oh, Susannah, Dust Off that Old Pianna. 8475.

PARLOPHONE. 1935.

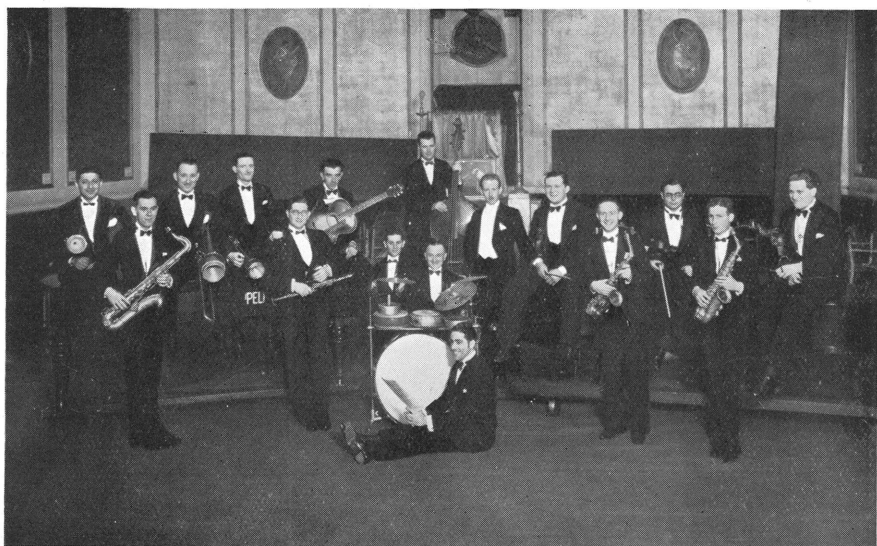
Nickel in the Slot. R2126.  
 Swing Brothers Swing. R2126.

VOCALION. 1935-1936.

\*Broken Record. 3158.  
 Every Now and Then. 3071.  
 Fare-Thee-Well, Annabelle. 2914.  
 From the Top of Your Head. 3023.  
 †I'm Gonna Sit Right Down. 3058.  
 I'm in Love All Over Again. 2933.  
 I'm Shootin' High. 3134.  
 I've Got a Feeling You're Fooling. 3070.  
 I've Got a Note. 3071.

\* With George Brunies, trombone.

† With Tony Zimmers, tenor sax.



RAY NOBLE AND HIS ORCHESTRA.  
(British.)



RAY NOBLE AND HIS ORCHESTRA.  
(American.)

[Paramount Pictures.]



DUKE ELLINGTON AND HIS ORCHESTRA.



VINCENT LOPEZ AND HIS ORCHESTRA.

*Paramount Pictures.*



THE CASA LOMA ORCHESTRA.



REGINALD FORESYTHE AND HIS ORCHESTRA.

[Universal Pictures.]



THE WASHBOARD SERENADERS.  
Jerome Darr, Harold Randolph, Bruce Johnson and Arthur Brooks.



CANNON'S JUG STOMPERS.  
Gus Cannon, John Estes and Noah Lewis.



THE SAVOY ORPHEANS.



THE SAVOY HAVANA BAND.



CAB CALLOWAY AND HIS ORCHESTRA.

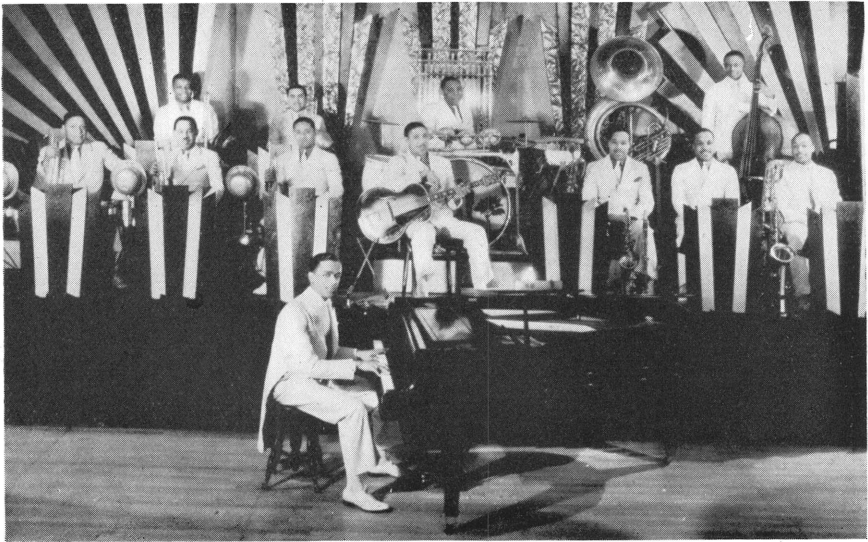


JACK PAYNE AND HIS BAND.

[Universal Pictures.]



ERIK TUXEN AND HIS ORCHESTRA.

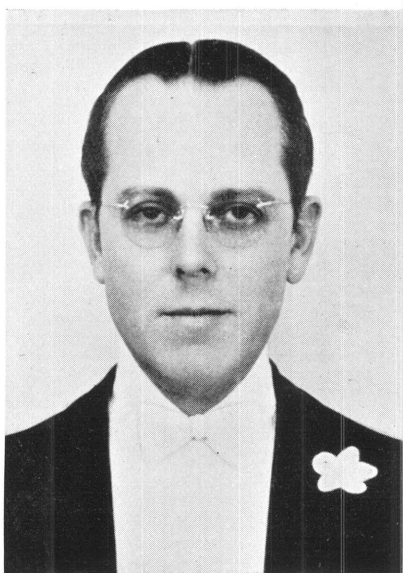


CLAUDE HOPKINS AND HIS ORCHESTRA.

PLATE XXIV.



LOUIS PRIMA



DON BESTOR.



ANNETTE HANSHAW.



[Radio Pictures.  
RUTH ETTING.



THE LATE EDDIE LANG.



COLEMAN HAWKINS.



BENNY GOODMAN.



KENNETH "RED" NORVO.



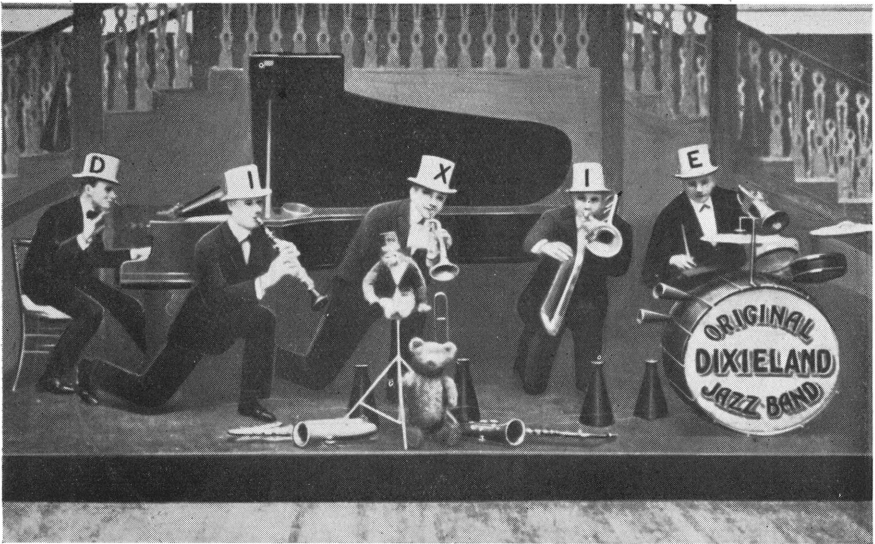
ROBERT DE KERS AND HIS CABARET KINGS. *[De Jazzwereld, Holland.]*



JIMMIE LUNCEFORD AND HIS ORCHESTRA.



JAMES KOK AND HIS BAND.



THE ORIGINAL DIXIELAND JAZZ BAND..



MILLS' CAVALCADE ORCHESTRA.



TED FIO RITO AND HIS ORCHESTRA.

[Warner Brothers Pictures.]



[*British International Pictures.*]  
HENRY HALL AND THE B.B.C. DANCE ORCHESTRA.



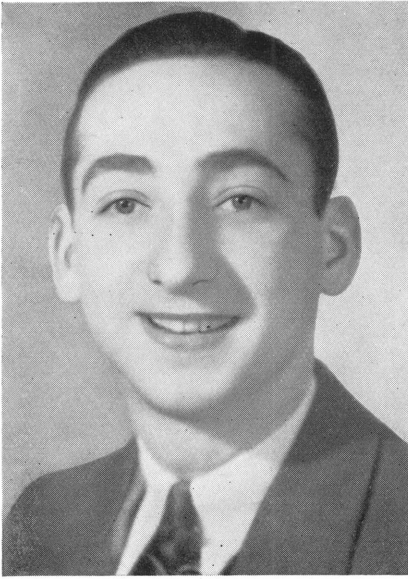
RAY VENTURA AND HIS COLLEGIANS.



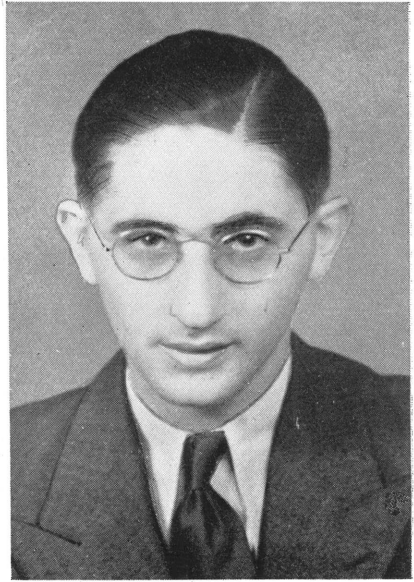
WALTER BARNES AND HIS ROYAL CREOLIANS.



Lawrence Brown, Jimmie Prince, Louis Armstrong, Les Hite and Lionel Hampton. [Tiffany Pictures.]



STANLEY BLACK.



ALBERT HARRIS.



HARRY ROY AND HIS ORCHESTRA.



GEORGE OLSEN.



FREDDY GARDNER.



FREDDY BRETHERTON.



BILLY AMSTELL.

- \*I've Got My Fingers Crossed. 3135.  
 Let's Spill the Beans. 2934.  
 Let's Swing It. 2990.  
 Love and Kisses. 2989.  
 Lulu's Back in Town. 2972.  
 Music Goes 'Round and Around. 3134.  
 †Old Man Mose. 3159.  
 †Please Believe Me. 3159.  
 †Rhythm in My Nursery Rhymes. 3158.  
 †Smile Will Go a Long Way. 3058.  
 Sweet and Slow. 2972.  
 Takes Two to Make a Bargain. 3023.  
 \*You Are My Lucky Star. 3070.  
 You Let Me Down. 3135.  
 You're An Angel. 2933.

## OKEH. 1935.

- Just One Girl. 41569.  
 Royal Garden Blues. 41570.  
 She's Crying for Me. 41569.  
 Zero. 41570.

## MELOPHONE. 1935. Under the title of the Harlem Hot Shots.

- Blues Have Got Me. M-13323.  
 Breeze. M-13323.  
 House Rent Party Day. M-13353.  
 March Winds and April Showers.  
 M-13333.

## AMERICAN DECCA. 1936. Under the title of the Delta Four, with Roy Eldridge in place of Wingy Mannone.

- Farewell Blues.  
 Swingin' at the Famous Door.

**Mantovani's Orchestra.**—Annunzio Mantovani, violinist and orchestra leader, was born in Venice, Italy, in 1905. At the age of four he came to England with his parents, and shortly after commenced studying the piano. When he was eighteen he began his studies of the violin.

For many years Mantovani was the leader of the Salon Orchestra, a light combination that broadcast regularly in addition to playing in London at the Hotel Metropole.

In July 1931 he organised a similar orchestra for the Monseigneur Restaurant, in Piccadilly, where he remained until August 1934, when that resort closed its doors. Appearances at the Café de Paris and the Hollywood Restaurant in London were followed by various stage appearances.

Annunzio's father, Benedetto Mantovani, is a member of his son's orchestra, while his sister, Remila, is the vocalist

with the combination singing under the pseudonym of "Stella Nelson." The full name of the band is Annunzio Mantovani and his Tipica Orchestra, the signature tune of which is "Vienna, City of My Dreams."

In late 1935 Mantovani's Orchestra moved into the San Marco Restaurant.

## 1935.

- |                  |   |
|------------------|---|
| ANNUNZIO         |   |
| MANTOVANI.       | Leader and violin.                      |
| MORRIS TAYLOR.   | Violin and mandolin.                    |
| UBALDO MOTOSI.   | Violin, mandolin and maraccas.          |
| BENEDETTO        |   |
| MANTOVANI.       | Violin and viola.                       |
| ANGELO PICCIONI. | 'Cello, guitar, accordion and arranger. |
| RONALD BINGE.    | Accordion and arranger.                 |
| CYRIL MESSINGER. | Piano.                                  |
| ELS EVANS.       | Guitar and 'cello.                      |
| TURIDDA FAMA.    | Bass, guitar and vocals.                |
| CHARLIE MARCH.   | Bass.                                   |
| WILLIAM BURTON.  | Drums.                                  |
| STELLA NELSON.   | Vocals.                                 |

## REGAL-ZONOPHONE. 1935.

- Bells of Monterey. MR1667.  
 Gipsy Loves Music. MR1667.  
 I Wishd on the Moon. MR1835.  
 Lady, Sing Your Gipsy Song. MR1666.  
 Let Me Sing You to Sleep. MR1710.  
 Lonely Linden Tree. MR1710.  
 Red Sails in the Sunset. MR1837.  
 Street in Old Seville. MR1669.

## COLUMBIA.

- Love's Serenade. FB1270.

**The Marimbaphone Band.**—In March 1920 one title by the Marimbaphone Band was issued in this country. No details have been obtained concerning this record, which can only be looked upon with historical interest.

## COLUMBIA. 1920.

- At the Cotton-pickers' Ball. 2909.

**Freddie Martin's Orchestra.**—Freddie Martin, American tenor saxophone player and orchestra leader, came into prominence in New York in 1933 with his orchestra, which does considerable broadcasting and recording work.

\* Featuring Jack Teagarden and Johnny Mercer.

† With George Brunies, trombone.

† With Tony Zimmers, tenor sax.

1933-1936.

FREDDIE MARTIN.	Tenor sax and clarinet.
ELMER FELDKAMP.	} Alto saxes and clarinets.
JOE PORETTA.	
JACK CONDON.	
AL WAGNER.	Violin.
ROSS DICKSON.	Violin.
BENNIE EATON.	Violin.
MANNIE WEINSTOCK.	Trumpet.
ELMER REHMUS.	Trombone.
TERRY SHAND.	1st Piano and arranger.
BOBBY VAN EPS.	2nd Piano.
VINCENT PEIRO.	Accordion.
GEORGE VAN EPS.	Guitar.
GEORGE GREEN.	Bass.
EDDIE SCHAFF.	Drums.
VIVIEN RUTH.	Vocals.
RAY AUSTIN.	Arranger.

*Note.*—George Erwin, trumpet, was with the combination for a short time. In 1935 Bruce Yantis succeeded Al Wagner; Martin Bennett, third sax, was added; Mike Renzuelle succeeded Mannie Weinstock; Jack Fine succeeded Bobby van Eps; Eddy Royne succeeded George van Eps, and Ernie Gibbs succeeded Elmer Rehmus.

## BRUNSWICK.

As Far As I'm Concerned. 01842.  
Be Careful. 01717.  
Beautiful Girl. 01639.  
Bless Your Heart. 01600.  
Dancing On a Roof-top. 01842.  
Gather Lip Rouge. 01717.  
I'm Dancing On a Rainbow. 01639.  
In a One-Room Flat. 01640.  
Louisiana Hayride. 01627.  
Pupphen. RL324.  
Roof-top Serenade. 01691.  
Shame On You. 01600.  
So Help Me. 01810.  
When To-morrow Comes. 01810.

**Johnny Marvin.**—Johnny Marvin, white American vocalist, has been recording for many years. He is a popular stage and club artist in America, and has sung with several orchestras, including Roger Wolfe Kahn's Orchestra.

Some of his vocal recordings have been made with William Carola, "Memphis Blues" and "Twelfth Street Rag" being two good examples.

## VICTOR.

Memphis Blues. 20386.  
Some Sweet Day. 21990.  
Twelfth Street Rag. 20386.

**Billy Mason's Orchestra.**—Although Billy Mason, British orchestra leader and composer, had his own combination in the middle 'twenties, it was not until comparatively recently that he came into prominence with his recordings with Valaida, the coloured star of Lew Leslie's Blackbirds.

Billy appeared in many of the recordings of Fred Elizalde and Spike Hughes. A few months after he had recorded with Valaida he organised his own combination.

1935.

BILLY MASON.	Arranger and piano.
DAVID SHAND.	Alto sax and clarinet.
BUDDY FEATHER- STONHAUGH.	Tenor sax.
DUNCAN WHYTE.	Trumpet.
ALAN FERGUSON.	Guitar.
BILL BUSBY.	Bass.
GEORGE ELRICK.	Drums.

DECCA. 1935.

Don't Be Angry. F5564.  
If You Knew Susie. F5564.  
My Mammy. F5773.  
Paradise. F5773.

**Pete Massey's All-Black Band.**—Here is an old American coloured combination of dance musicians whose recordings on old "Guardman" records were among the first of the negro bands to be issued in this country.

Little is known concerning the band, but their recordings may be regarded as of historical interest.

## GUARDSMAN.

Kansas City Stomps. 7014.  
Memphis Bound. 7014.

**Billy Mayerl.**—Billy Mayerl, British pianist and composer, was born in London on May 31st, 1902. He received his musical education at the Trinity College of Music, and between 1918 and 1920 gave his own recitals of classical music at the Queen's Hall and other leading London concert-halls.

Then he became interested in jazz, and for five years was the solo pianist with the Savoy Havana Band. It was during this time that he became universally known as one of the most brilliant syncopated pianists of his age. Billy claims to be the first pianist in this country to play George Gershwin's

famous "Rhapsody in Blue" from memory.

After leaving the Savoy he went into vaudeville, first as a solo act, later appearing with Gwen Farrar, and then with Billie Hill and Lena Chisholm.

In 1927 he opened his famous school of syncopated and straight pianoforte playing, where more than 20,000 successful students have been trained during the past eight years.

His most recent venture was conducting the orchestra for the Laddie Cliff-Stanley Lupino show "Sporting Love," for which he wrote the entire music.

Mayerl is the author of numerous piano manuals, transcriptions and instruction books and, among others, is the composer of "Just Keep On Dancing," "I Loved, I Lost," "Southern Rose," "All-of-a-Twist," "Eskimo Shivers," "Jazz Master," "Jazz Mistress," "Marigold," "White Heather," and "Canaries Serenade."

H.M.V. 1925-1926. Piano solos.

All-of-a-Twist. B2130.

Eskimo Shivers. B2130.

Jazz Master. B2131.

Jazz Mistress. B2131.

Jazzeristrix. B2203.

Virginia Creeper. B2203.

VOCALION. 1926. Billy Mayerl's Dance Band.

I Ain't Got Nobody. X9910.

COLUMBIA. 1926-1932. Piano solos.

Atiquary. 3926.

\*Anytime's the Time to Fall in Love. DB224.

Chop Sticks. 4677.

Golliwog. 4676.

Hollyhock. 4783.

Honeysuckle. DB728.

Honky Tonk. 5154.

Jack-in-the-Box. 4115.

Jasmine. 5671.

Judy. 4676.

Loose Elbows. 3926.

Marigold. 4783 and FB1161.

Mignonette. DB728.

Mistletoe. DB1524 and FB1162.

Nimble-fingered Gentleman. DB1524 and FB1162.

Punch. 4677.

Rag Doll. 5154.

\*Sing, You Sinners. DB224.

Sleepy Piano. 4115.

Sweet Nothings. 5671.

Three Dances in Syncopation. DB45.

COLUMBIA. 1935. Piano duets with Austin Croom-Johnson.

Bats in the Belfry. FB1115.

Green Tulips. FB1115.

**Billy Merrin's Commanders.**—Billy Merrin, British orchestra leader, composer and arranger, was born in Nottingham in 1900. As a child he studied the banjo, mandolin and piano.

After the War, in which he served in the R.N.A.S., he formed his own band, and played in and around Nottingham. Later he came to London and played at the Covent Garden Opera House. Returning to Nottingham, he organised his Commanders, and has since done considerable broadcasting work both in Nottingham and Birmingham.

Billy is the composer of the band's two signature tunes "Troubles Are Like Bubbles" and "Cheerio," and other compositions. The Commanders appeared in the film "In Town To-night."

1935.

BILLY MERRIN.

Leader.

GEORGE WRIGHT.

Alto sax, clarinet and arranger.

NORMAN BARKER.

Alto sax, clarinet and arranger.

LES WILLIAMS.

Tenor sax and arranger.

LES THOMPSEN.

Trumpet, trombone and arranger.

WALLY TALBOT.

Trumpet.

TED TAYLOR.

Trombone and trumpet.

ROY WALLIS.

Piano.

NIGEL HILL.

Bass.

GEORGE RAWLINSON.

Drums.

KEN CROSSLEY.

Vocals.

CROWN. 1935-1936.

Everything's in Rhythm. 109.

Little Black Cat. 108.

Red Sails in the Sunset. 40.

**Milton Mesirow.**—Milton Mesirow, or Mezz Mezzrow as he is sometimes called, was born in Chicago. As a youth he spent much of his time listening to the New Orleans Rhythm Kings.

He had learned to play the piano, but as a result of hearing Leon Rappollo

\* With clarinet by Van Phillips.

Mesirow taught himself to play the clarinet and saxophone. During 1927 he visited France and for a time played in Paris.

In addition to his own recording combinations, he has recorded with Red McKenzie, Eddie Condon, the Chicago Rhythm Kings, Fats Waller's Rhythm, and Charlie Pierce's Orchestra.

Mesirow is the composer of "Swingin' With Mezz," "Love, You're Not the One For Me," "Sendin' the Vipers," "Apologies," and others.

#### 1934. MEZZ MEZZROW'S ORCHESTRA.

MEZZ MEZZROW. Alto sax and

clarinet.

BENNY CARTER. Alto sax and

clarinet.

JOHNNY RUSSELL. Tenor sax.

MAX KAMINSKY. 1st Trumpet.

FREDDY GOODMAN. 2nd Trumpet.

BILL GUSSACK. 3rd Trumpet.

FLOYD O'BRIEN. Trombone.

THEODORE WILSON. Piano.

JACK SUNSHINE. Guitar.

GEORGE FOSTER. Bass.

JACK MAISEL. Drums.

#### BRUNSWICK. 1934.

Love You're Not the One. 01762.

Swingin' With Mezz. 01762.

#### FRENCH BRUNSWICK. 1934.

Dissonance. 500369.

Free Love. 500369.

#### 1934-1935. MEZZ MESIROW'S ORCHESTRA.

MEZZ MESIROW. Alto sax and

clarinet.

BENNY CARTER. Alto sax and

clarinet.

BUD FREEMAN. Tenor sax.

REYNOLD JONES. 1st Trumpet.

MAX KAMINSKY. 2nd Trumpet.

CHELSEA QUEALEY. 3rd Trumpet.

FLOYD O'BRIEN. Trombone.

WILLIE SMITH. Piano.

JOHN KIRBY. Bass.

CHICK WEBB. Drums.

#### H.M.V. 1934-1935.

Apologies. B8403.

Old-fashioned Love. B8408.

Sendin' the Vipers. B8403.

35th and Calumet. B8408.

#### The "Midnight Follies" Orchestra.

—No information has been gathered concerning this combination, which is thought to be made up of a number of leading British musicians.

#### ZONOPHONE.

Nobody's Sweetheart. 2505.

**The Midnight Stompers.**—The history and details of this combination still remain in obscurity.

#### WINNER.

Tiger Rag. 4874.

**Lizzie Miles.**—The one and only recording issued in this country by Lizzie Miles may be considered of great historical interest, because it was the first "hot" vocal to be issued by the Gramophone Company.

Lizzie Miles, however, still remains in obscurity.

#### H.M.V. September 1923.

You're Always Messin' Around With My Man. B1703.

#### Bubber Miley's Mileage Makers.

The late Bubber Miley, coloured American trumpet player, came into prominence with Duke Ellington, with whom he played for a number of years, until he died in 1930.

No information has been obtained concerning his recording combination Bubber Miley's Mileage Makers.

#### VICTOR. 1930.

Black Maria. V-38146.

Chinnin' and Chatin'. V-38146.

I Lost My Gal From Memphis. V-38138.

Lovin' You the Way I Do. 23010.

Penalty of Love. 23010.

Without You, Emaline. V-38138.

**Emmett Miller.**—Emmett Miller, American vocalist, has made many recordings accompanied by his Georgia Crackers. In some of his vocal duets he is with Phil Pavay, with whom he recorded "Ghost of St. Louis Blues."

In a number of his discs he is accompanied by such instrumentalists as the Dorsey Brothers, the late Eddie Lang, and Jack Teagarden.

#### PARLOPHONE.

Blues Singer. R1115.

Dusky Stevedore. R314.

Ghost of St. Louis Blues. R1138.

God's River Blues. R198.

I Ain't Gonna Give Nobody None.

R2163.

I Ain't Gct Nobody.

Love-sick Blues. R198.

Take You: To-morrow. R314.

OKEH.

Lion Tamers. 41205.

She's Funny that Way. 41182.

Sweet Mama, Papa's Getting Mad.

41342.

You're the Cream in My Coffee. 41182.

**Glenn Miller's Orchestra.**—This American combination of white instrumentalists was formed in the middle of 1935 by Glenn Miller, trombonist and arranger, who was born in Clarinda, Iowa, on March 1, 1905. The majority of the members of the unit were enlisted from Ray Noble's Orchestra.

Miller, the composer of "Solo Hop," and others, came into the limelight as a member of the Dorsey Brothers' Orchestra. He has recorded with Boyd Senter, Bert Lown, the Louisiana Rhythm Kings, Mildred Bailey, Red Nichols, the Charleston Chasers, the Mound City Blue Blowers and Frankie Trumbauer's Victor recording unit.

GLENN MILLER.	Trombone.
CHARLES SPIVAK.	Trumpet.
BUNNY BERIGAN.	Trumpet.
JOHNNY MUENZENBERGER.	Alto sax and clarinet.

EDDIE MILLER.	Tenor sax.
CLAUDE THORNHILL.	Piano.
DELMAR KAPLAN.	Bass.
RAY BEAUDUC.	Drums.
SMITH BALLEW.	Vocals.

COLUMBIA. 1935.

In a Little Spanish Town. FBI150.  
Solo Hop. FBI150.

AMERICAN COLUMBIA. 1935.

Blues Serenade. 3051-D.  
Moonlight on the Ganges. 3051-D.

**Ray Miller.**—Ray Miller is one of the white American pioneers of jazz. In the early 'twenties he was playing with his orchestra at the Hotel Gibson.

One of his earliest combinations was called Ray Miller's Black-and-White Melody Boys.

Although little has been heard of Ray himself, his orchestra is of great interest because of the many leading instrumentalists who have played and recorded with his various combinations.

Well-known American musicians who have played and recorded with Miller include Frankie Trumbauer, Jimmy Dorsey, Jim Cannon and Phil Saxe,

saxes and clarinets; Mugsy Spanier and Wingy Mannone, trumpets; Miff Mole and Tom Dorsey, trombones; Jack Cornell, piano and accordion; Joe Venuti, violin; the late Eddie Lang, guitar; and Bob Nolan, vocalist, who was featured in "Angry."

COLUMBIA. Ray Miller's Black-and-White Melody Boys.

Georgia. 3144.

Sheik of Araby.

BRUNSWICK.

Angry. 3947.

Come On, Red. 2606.

I Ain't Got Nobody. 3716.

\*I Wish I Could Shimmy. 3731.

Mercy Percy. 3328.

My Honey's Lovin' Arms. 3749.

Nine O'Clock Sal.

Stomp Your Stuff. 3132.

That's a Plenty. 3947.

Weary Blues. 3716.

AMERICAN BRUNSWICK.

Ain't You Baby? 4692.

Harlem Madness. 4692.

Hoosier Hop. 4687.

You Want Lovin'. 4425.

**Mills' Blue Rhythm Band.**—The name of this band is derived from Irving Mills, President of Mills-Rockwell, Inc., one of New York's leading agents. The combination came into existence in 1932 and has since recorded under various names, including Blue Rhythm Boys, Blue Racketeers, Baron Lee and his Blue Rhythm Band, Earl Jackson's Musical Champions, besides accompanying most of the vocal recordings of Chuck Richards.

During the past few years the band has been led in turn by Baron Lee (Jimmy Ferguson) and Lucky Millinder.

Edgar Hayes, pianist and arranger with the band, is the composer of a number of tunes, including "Love's Serenade" and "Kokey Joe."

1932-1934.

CRAWFORD

WETHINGTON.

CHARLES HOLMES.

CASTOR McCORD.

EDWARD ANDERSON.

SHELTON HAMPHILL.

HARRY WHITE.

HENRY HICKS.

Alto sax and clarinet.

Alto sax and clarinet.

Tenor sax.

1st Trumpet.

2nd Trumpet.

1st Trombone.

2nd Trombone.

\* With Joe Venuti, violin, and the late Eddie Lang, guitar.

EDGAR HAYES. Piano.  
BENNY JAMES. Banjo and  
guitar.  
HAYES ALVIS. Bass.  
O'NEILL SPENCER. Drums.  
GEORGE MORTON. Vocals.

## COLUMBIA.

Buddy's Wednesday Outing. CB734.  
Ridin' in Rhythm. CB734.

## H.M.V.

Break It Down. BD103.  
Heebie Jeebies. B6290.  
Kokey Joe. B4988.  
Love's Serenade. B6487.  
Minnie the Moocher. B6087.

## VICTOR.

Harlem After Midnight. 24442.  
Moanin'. 22800.

## BRUNSWICK. Baron Lee and his Blue Rhythm Band.

Feeling Gay. 01742.  
Growl. 1325.  
Heat Waves. 1325.  
Jazz Cocktail. 02077.  
Jazz Martini. 01742.  
Moanin'. 02004.  
Old Yazoo. 1401.  
Sentimental Gentleman from Georgia. 1365.  
White Lightning. 1463.  
Wild Waves. 1463.

## MELOPHONE. Baron Lee and his Blue Rhythm Band.

Cabin in the Cotton. M-12381.  
Reefer Man. M-12464.  
Scat Song. M-12366.  
Smoke Rings. M-12515.  
You Gave Me Everything But Love. M-12464.

## BRUNSWICK. The Blue Rhythm Boys.

Blue Flame. 1177.  
Blue Rhythm. 1177.  
Ev'ry Time I Look At You. 1206.  
Savage Rhythm. 1227.  
Snakes Hips. 1206.

## AMERICAN BRUNSWICK. The Blue Rhythm Boys.

I'm Left With the Blues in My Heart. 6156.  
I'm Sorry I Made You Cry. 6229.

## BRUNSWICK. Earl Jackson's Musical Champions.

Is That Religion? 1226.  
Red Devil. 1226.

## PERFECT. The Blue Rhythm Boys.

Doin' the Shake. 15634.

## DECCA. The Blue Racketeers.

Scat Song. F3434.

## DECCA. Earl Jackson's Musical Champions.

Futuristic Jungleism. F2728.  
Low Down on the Bayou. F2728.

## PANACHORD. Earl Jackson's Musical Champions.

House Hop. 25047.

## 1934-1935.

GENE MICHAEL. Alto sax and  
clarinet.

CRAWFORD WETHINGTON. Alto sax and  
clarinet.

JOE GARLAND. Tenor sax and  
clarinet and  
arranger.

BUSTER BAILEY. Tenor sax and  
clarinet.

WARDELL JONES. 1st Trumpet.  
SHELTON HAMPHILL. 2nd Trumpet.  
HENRY ALLEN, JR. 3rd Trumpet.  
GEORGE WASHINGTON. 1st Trombone.

JAY C. HIGGIN- BOTHOM. 2nd Trombone.  
EDGAR HAYES. Piano and ar-  
ranger.

LAWRENCE LUCIE. Guitar.  
HAYES ALVIS. Bass.  
O'NEILL SPENCER. Drums.  
CHUCK RICHARDS. Vocals.  
LUCKY MILLINDER. Vocals.

*Note.*—Hayes Alvis was succeeded by  
Elmer Jones and Buster Bailey by  
Willie Humphries. The signature  
tune of the band is "Star Dust."

## COLUMBIA. 1935.

Back Beats. FB1065.  
Cotton. FB1153.  
Spitfire. FB1065.  
Truckin'. FB1153.

## PARLOPHONE.

Congo Caravan. R2145.  
Ride, Red, Ride. R2145.

## AMERICAN COLUMBIA. 1935.

African Lullaby. 3038-D.  
Brown Sugar Mine. 3044-D.  
Broken Dreams of You. 3111-D.  
Dancing Dogs. 3044-D.  
Dinah Lou. 3083-D.  
Harlem Heat. 3071-D.  
Keep the Rhythm Going. 2994-D.  
Let's Have a Jubilee. 2963-D.  
Out of a Dream. 2963-D.  
Solitude. 2994-D.  
Swingin' in E Flat. 3038-D.  
There's Rhythm in Harlem. 3071-D.  
Waiting in the Garden. 3083-D.  
Yes! Yes! 3111-D.

BRUNSWICK. 1935. Accompanying vocals by Chuck Richards.

Blue Interlude. 01990.

Devil in the Moon. 01990.

Like a Bolt from the Blue. 01983.

Love's Serenade. 01983.

Rainbow Filled with Music. 02009.

AMERICAN BRUNSWICK. 1935.

Once to Every Heart. 7534.

Tallahassee. 7534.

**The Mills Brothers.**—The four Mills brothers were born in Piqua, Ohio, U.S.A., a year separating the birth of each. Their father was a barber, and each began singing when about seven years of age.

John, the eldest, worked as a janitor in a bank; Herbert was serving an apprenticeship as a barber. Harry was a shoe-black, and Donald, the youngest, was playing truant from school.

It was the result of an accident that the four brothers started the instrumental imitations which have made them famous. In the days when they were appearing in the small theatres of Ohio, they forgot to take along their "kazoos," with which they rendered varied effects with their singing. On the spur of the moment, Harry placed his hands to his mouth and faked the sound. It proved such a success that when they went home after the show they learnt the trick and discarded their "kazoos."

John, the bass voice, imitates the "tuba" and plays the guitar; Herbert is the first tenor and "sax"; Donald is the second tenor (he knows all the tricks of his brothers); and Harry is the baritone and "trumpet."

An audition at a radio station in Cincinnati resulted in their broadcasting continuously for ten months, after which they toured Ohio, Kentucky and Indiana. Their early radio broadcasts brought them to the attention of Thomas G. Rockwell, their personal representative. Rockwell took them to New York, and almost overnight they became national favourites over the Columbia Broadcasting System.

The Mills Brothers then made appearances in leading theatres throughout America, and appeared in various films, including "The Big Broadcast of 1933," "Operator 13" and "Twenty Million Sweethearts."

In 1934 the quartet visited London, and appeared at the Palladium and at a Royal Command Performance. In May 1935 they again visited this country.

The Mills Brothers have recorded with Bing Crosby, and the orchestras of Don Redman, Cab Calloway and Duke Ellington.

John Mills died in January 1936. He was succeeded in the quartet by his father John Mills, senr. (see \*).

BRUNSWICK.

Anytime, Anyday, Anywhere. 01543.  
Baby, Won't You Please Come Home?

1255.

Bugle-call Rag. 1346.

Chinatown, My Chinatown. 1331.

Coney Island Washboard. 1363.

Diga Diga Doo. 01520.

Dinah. 1271 and 1424.

Dirt Dishin' Daisy. 1419.

Doin' the New Low-down. 01518.

Don't Be Afraid. 02035.

Fiddlin' Joe. 1497.

Gems from George White's Scandals.

105.

Get Along. 1419.

Goodbye Blues. 1296 and 1415.

How Am I doin'? 1283.

I Can't Give You Anything But Love.

01520.

I Heard. 1283.

Ida, Sweet As Apple Cider. 01863.

It Don't Mean a Thing. 1363.

I've Found a New Baby. 01761.

Jungle Fever. 01766.

Lazybones. 01800.

Limehouse Blues. 01943.

Loveless Love. 1305.

\*Lulu's Back in Town. 02093.

Miss Otis Regrets. 01887.

Moanin' for You. 02062.

Money in My Pocket. 01756.

Mood Indigo. 01543.

My Gal Sal. 01863.

My Headache. 01887.

My Honey's Lovin' Arms. 1469.

Nagasaki. 01800.

Nobody's Sweetheart. 1229.

Old-fashioned Love. 01943.

Old Man of the Mountain. 1346.

Put On Your Old Grey Bonnet. 01761.

Rockin' Chair. 1296 and 02062.

St. Louis Blues. 1331.

Shine. 1316 and 1424.

Since We Fell Out of Love. 01999.

Sleepy Head. 01766.

Smoke Rings. 1497.

Some of these Days. 02020.

\*Sweet and Slow. 02093.

Sweet Georgia Brown. 01987.

Sweet Lucy Brown. 02035.

Sweet Sue, Just You. 1305.  
 Sweeter than Sugar. 01987.  
 Swing It, Sister. 01756.  
 That's Georgia. 01531.  
 Tiger Rag. 1229 and 1415 and 02020.  
 What's the Reason? 01999.  
 You Rascal You. 1255.

**Mills' Cavalcade Orchestra.**—This American combination was formed by Mills' Artists in New York in the early part of 1935. The unit was composed of a mixed group of men and women, and placed under the leadership of George Brunies, the trombonist.

However, the orchestra was in existence for only a few months, and was then disbanded.

1935.

GEORGE BRUNIES.	Conductor and trombone.
JULES HARRISON.	Alto sax and clarinet.
MARIE CARPENTER.	Alto sax and clarinet.
EVELYN PENNAK.	Alto sax and clarinet.
HERBERT HAYMER.	Tenor sax.
FLORENCE DIEMAN.	Trumpet.
ELIVRA ROHL	
BATTISTA.	Trumpet.
NORMAN CONLEY.	Trombone.
ALTHEA CONLEY.	Trombone.
HENRIETTA BORCHARD.	Violin.
RUDY BERSON.	Violin.
SID SIDNEY.	Violin.
GLADUS MOSIER.	Piano.
JESSIE MOORE.	Bass.
FRANK CARLSON.	Drums.
THE THREE DOLLIES.	Vocalists.

COLUMBIA. 1935.

Lovely Liza Lee. F219.  
 Rhythm Lullaby. F219.

**Irving Mills' Hotsy-Totsy Gang.**—This band comprises a number of white American instrumentalists gathered together, and sponsored for recording purposes only, by Irving Mills, President of Mills-Rockwell, Inc., one of New York's leading agents.

The combination was very elastic, and changes in the personnel were made at nearly every recording session. Many of the recordings were issued under the title of the Hotsy-Totsy Gang, while a few accompanied tap dancing by Bill "Bojangles" Robinson.

COLLECTIVE ONLY.

JIMMY DORSEY.	Saxes and clarinet.
BENNY GOODMAN.	Saxes and clarinet.
FUD LIVINGSTON.	Clarinet.
TOM DORSEY.	Trumpet and trombone.
JACK TEAGARDEN.	Trombone and vocals.
MIFF MOLE.	Trombone.
HOAGY CARMICHAEL.	Piano.
FRANK SIGNORELLI.	Piano.
JACK CORNELL.	Piano and accordion.
ELIZABETH WELCH.	Vocals.
MILTON IRVING.	Vocals.

BRUNSWICK.

Barbaric. 1023.  
 High and Dry. 1023

AMERICAN BRUNSWICK.

Crazy About My Girl. 4838.  
 Deep Harlem. 4983.  
 I Wonder What My Gal Is Doin'. 4998.  
 Railroad Man. 4838.  
 Star Dust. 4587.  
 Strut Miss Lizzie. 4983.  
 What A Night. 4998.

BRUNSWICK. Accompanying tap dancing by Bill "Bojangles" Robinson.

Ain't Misbehavin'. 1112.  
 Doin' the New Low-down. 1112.  
 Just a Crazy Song. 1168.  
 Keep a Song in Your Soul. 1168.

BRUNSWICK. The Hotsy-Totsy Gang.

Don't Mess Around With Me. 3878.

AMERICAN BRUNSWICK. The Hotsy-Totsy Gang.

Can't We Get Together? 4482.  
 Diga Diga Doo. 4014.  
 Doin' the New Low-down. 4014.  
 Futuristic Rhythm. 4200.  
 Harvey. 4559.  
 I Couldn't If I Wanted To. 4112.  
 Manhattan Rag. 4641.  
 March of the Hoodlums. 4559.  
 My Little Honey and Me. 4674.  
 Out Where the Blue Begins. 4200.  
 Since You Went Away. 4122.  
 Some Fun. 4498.  
 Sweet Savannah Sue. 4482.  
 What Kinda Man Is You? 4641.

DUOPHONE. Under the title of Mills' Merry-makers.

Dusky Stevedore. D-4046.  
 Here Comes That Certain Party. D-4042.

**Borrah Minevitch's Harmonica Rascals.**—For those who are interested in mouth-organs and the weird and wonderful effects obtained by such instruments when grouped together, Borrah Minevitch and his Harmonica Rascals present an unlimited source of entertainment.

Borrah Minevitch was born in Russia in 1902. Shortly after, his family went to America and settled down in Boston, where Borrah started off in life by selling newspapers. In the early days of 1924 he was playing and recording with a combination known as the Dizzy Trio, comprising Borrah on mouth-organ; a guitar doubling on banjo; and a pianist doubling on the jew's harp. An interesting record of this period is "Hayseed Rag" (Victor 19421).

Shortly after, Borrah organised an all mouth-organ band that has since proved a great attraction in America for stage and broadcasting work.

In 1929 the band visited London and appeared at the Palladium. Six years later the group made a return visit.

Borrah Minevitch is the composer of "Harlem Blues" and "The Ghost Walk."

#### BRUNSWICK.

Bugle-call Rag. 01998.  
Carioca. 01967.  
Chinatown, My Chinatown. 01967.  
Daybreak Express. 01918.  
Deep River. 01570.  
Ghost Walk. 1460.  
Harlem Blues. 01570.  
Moon Glow. 01918.  
Nagasaki. 01998.  
Rhapsody in Blue. 1460.

#### DECCA.

Boots and Saddle. F5855.  
Ghost Walk. F5182.  
Harlem Blues. F5182.  
Limehouse Blues. F5833.  
Music Goes 'Round and Around. F5855.  
On Treasure Island. F5834.  
You Are My Lucky Star. F5833.

**Jack Miranda's Meanderers.**—This British recording combination was formed in December 1935, and placed under the direction of Jack Miranda, a member of Al Collins' Berkeley Hotel Orchestra, London. Miranda has

played with Fred Elizalde, Bert Ambrose, and others.

JACK MIRANDA.	Clarinet.
BUDDY FEATHER-	
STONHAUGH.	Tenor sax.
NORMAN PAYNE.	Trumpet.
FELIX KING.	Piano.
EDDIE FREEMAN.	Guitar.
AL BURKE.	Bass.
RONNIE GUBERTINI.	Drums.

PARLOPHONE. 1936.

Bread and Jam. R2149.

\*Ida, Sweet As Apple Cider. R2149.

**The Moderniques.**—This British vocal quartet came into existence in 1933, and proved quite an attraction in radio, stage and cabaret work in London.

HARRY LANGSMAN.	Vocalist.	
RUBE HELFONT.	Vocalist.	
AL SAXON.	Vocalist.	
AL ROBERTS.	Vocalist	and guitar.

PARLOPHONE. 1934-1935.

After You've Gone. R1802.  
Alexander's Ragtime Band. R1989.  
Chinatown, My Chinatown. R1886.  
Dinah. R1924.  
Hotcha Razz-Ma-Tazz. R1989.  
Nobody's Sweetheart. R1848.  
Shine. R1774.  
Someone Stole Gabriel's Horn. R1924.  
Sweet Sue, Just You. R1748.  
Tiger Rag. R1774.

BROADCAST.

Did My Heart Beat? 3355.  
I've Gotta Get Up. 3355.  
My Lucky Day. 3347.  
Sentimental Gentleman From Georgia. 3347.

**Miff Mole's Little Molers.**—Miff Mole, white American trombone player, was born in Roosevelt, Long Island, New York, on March 11th, 1898. At an early age he studied the violin and piano, and after leaving school he studied the trombone under Professor C. Randall.

His first engagement was with an obscure band playing at the College Arms in Brooklyn. Then he joined the Original Memphis Five, and later the Redheads. With the latter combination he began a lengthy association with Red Nichols.

During the succeeding years he has

\* With Pat Dodds on piano.

played and recorded with the California Ramblers, the Cotton-Pickers, Arkansas Travellers, Charleston Chasers, Denza Dance Band, Abe Lyman, Goofus Five and Goofus Washboards, George Olsen, Roger Wolfe Kahn, Ray Miller, Frankie Trumbauer, Mills' Hotsy-Totsy Gang, Don Voorhees, the New Orleans Blackbirds, Sam Lanin, Ross Gorman, Wabash Dance Orchestra, and the Six Hottentots. He made a number of discs with his own unit, Miff Mole and his Little Molers.

# 1927-1930. COLLECTIVE.

MIFF MOLE.	Trombone.
PHIL NAPOLEON.	Trumpet.
RED NICHOLS.	Trumpet.
JIMMY McPARTLAND.	Trumpet.
JIMMY DORSEY.	Alto sax and clarinet.
FRANK TESCHMAKER.	Alto sax and clarinet.
FUD LIVINGSTON.	Alto sax and clarinet.
BABE RUSEN.	Tenor sax.
ARTHUR SCHUTT.	Piano.
LENNIE HAYTON.	Piano.
EDDIE LANG.	Guitar.
CARL KRESS.	Guitar.
JOE TARTO.	Bass.
STANLEY KING.	Drums.

# PARLOPHONE.

- After You've Gone. R1063.  
 Alexander's Ragtime Band. R3320.  
 Birmingham Bertha. R432.  
 \*Crazy Rhythm. R230.  
 Darktown Strutters Ball. R3326 (3041).  
 Davenport Blues. R3362.  
 Feelin' No Pain. R3420 (3074).  
 Honolulu Blues. R3441.  
 Hot Time in the Old Town. R3326 (3041).  
 Hurricane. R3362.  
 Imagination. R3420.  
 I've Got a Feeling I'm Falling. R421.  
 Lucky Little Devil. R702.  
 Moanin' Low. R349.  
 My Gal Sal. R3530.  
 Navy Blues. R701.  
 New Twister. R3441 (3074).  
 Original Dixieland One-Step. R3530.  
 Some Sweet Day. R3320.  
 That's a Plenty. R421.  
 You Made Me Love You. R647.  
 You Took Advantage of Me. R1157.  
 You're the Cream in My Coffee. R368.

*Note.*—Numbers in parentheses refer to 1935 Vocalion re-issues.

OKEH.

Shim-Me-Sha-Wobble. 41445.  
 Wild-oat Joe.

*Note.*—The majority of these recordings feature Jimmy Dorsey on clarinet; Phil Napoleon on trumpet; and Carl Kress on guitar.

Frank Teschmaker is on clarinet in "Shim-Me-Sha-Wobble"; Red Nichols is on trumpet in "That's a Plenty"; while Fud Livingston is on clarinet and Eddie Lang on guitar in "Feelin' No Pain," "Original Dixieland One-Step" and "You Took Advantage of Me."

**J. Neal Montgomery's Orchestra.**—An obscure coloured American combination hailing from Atlanta City.

OKEH. 1929.

Atlanta Low Down. 8682.  
 Auburn Avenue Stomp. 8682.

**Gerald Moore.**—Gerald Moore, British pianist, was born in Highbury, London, on October 8th, 1904. He was educated at Brighton Grammar School, and received a few pianoforte lessons from the late Willy Manson.

In 1915 he secured his first engagement at the Hendon Cinema, where he played more for the fun of the thing than anything else. As people did not walk out, Gerald continued with his playing. Later he obtained engagements at the Café de Paris, Sorrani's, the Café Anglais, the "43" Club and the Bag O' Nails. In late 1935 he returned to the "43" Club and then to the Millie's Inn, the re-christened Bag O' Nails.

In addition to his recorded piano solos he has recorded with Dan Frost, Spike Hughes "Blue Turning Grey Over You" (Decca F1861) and Victor Silvesters' Ballroom Orchestra.

PARLOPHONE. 1935. Piano solos.

- Ev'ry Day. F217.  
 Fox-trot Medley. F167.  
 I Still Want You. F197.  
 Lulu's Back In Town. F377.  
 Old Man Harlem. F167.  
 Old Rhythmic Memories. F105.  
 Send Me. F297.  
 Truckin'. F297.  
 Slow Fox-trot Medley. F353.  
 Slow Fox-trot Medley. F377.  
 Taggin' Along with You. F423.  
 With All my Heart. F423.

\* Credited by Parlophone to Sam Lanin's Famous Players.

**Russ Morgan's Orchestra.**—In the summer of 1935 Russ Morgan, Musical Director of the American Columbia Company, organised a group of sixteen instrumentalists for recording purposes in New York.

The combination included several of the members of Ray Noble's Orchestra and recorded under the title of Russ Morgan's Orchestra.

For many years Russ was arranging for Jean Goldkette.

TOOTS MANDELLO. 1st Alto sax and clarinet.

SID TRUCKER. 2nd Alto sax and clarinet.

ARTHUR ROLLINI. 1st Tenor sax.

PAUL RICCI. 2nd Tenor sax.

JOE VENUTI. 1st Violin.

NICK PISANI. 2nd Violin.

TOMMY ALONGI. 3rd Violin.

RUSSELL CASE. 1st Trumpet.

PHIL CAPRICOTTO. 2nd Trumpet.

HARRY GLUCK. 3rd Trumpet.

WILBUR SCHWICHTENBURG. 1st Trombone.

CHARLES BUTTERFIELD. 2nd Trombone.

CLAUDE THORNHILL. Piano.

JIMMY LEWIS. Guitar.

CHARLIE BARBER. Bass.

CHAUNCEY MOOREHOUSE. Drums.

WINGY MANNONE. Vocals.

COLUMBIA. 1935.

Ev'ry Single Little Tingle. FB1105.

Midnight Oil. FB1098.

Tidal Wave. FB1098.

AMERICAN COLUMBIA. 1935.

In a Little Gypsy Tea-room. 3064-D.

Phantom Fantasy. 3067-D.

Sliphorn Sam. 3067-D.

**Sam Morgan.**—Sam Morgan, coloured vocalist and orchestra leader, first came into prominence between 1929 and 1931 with his combination known as Sam Morgan's Jazz Band, a group that recorded extensively for the American Columbia Company.

During the past few months Sam has been directing an eleven-piece combination at the Holland Inn, Toronto, Canada. His present band, the names of the personnel of which are appended hereto, is known as Sam Morgan's Harlem Knights.

1935.

SAM MORGAN. Leader and vocals.

JIMMIE TURNER. Saxs and clarinet.

TONY GUILLELMIE. Saxs and clarinet.

ARTHUR RIGBY. Saxs and clarinet.

CHARLIE WINN. 1st Trumpet.

ROY WILLIAMS. 2nd Trumpet.

ANDY CLIFFORD. Trombone.

REGGIE McLEAN. Piano.

HENRY JOHNSON. Guitar.

"PREACHER"

CRAWFORD. Bass.

WILLY "KING-

FISH" WRIGHT. Drums.

*Note.*—In August 1935 Benton Overstreet succeeded Reggie McLean.

AMERICAN COLUMBIA. 1929-1931.

Bogalusa Strut. 14351-D.

Down By the Riverside. 14267-D.

Mobile Stomp. 14258-D.

Over in Glory Land. 14267-D and 14539-D.

Short Dress Gal. 14351-D.

Sing On. 14539-D.

Steppin' On the Gas. 14258-D.

**Morris' Seven Hot Babies.**—Little is known concerning this combination of coloured American musicians except for the fact that Thomas "Fats" Waller, piano, organ and vocals, is featured in the majority of the recordings of the group, said to be a Clarence Williams' unit.

H.M.V. February 1928.

Savannah Blues. B5417.

Won't You Take Me Home? B5417.

VICTOR. 1927-1929.

Aunt Digar's Stomp. 21358.

Blues from the Everglades. 20330.

Charleston Stampede. 20180.

Chinch. 20483.

Fats Waller Stomp. 20890.

Geechee Stomp. 21358.

Georgie Grind. 20180.

Ham Gravy. 20179.

He's Gone Away. 21202.

Jackass Blues. 20179.

Lazy Drag. 20483.

Mess. 20364.

P.D.Q. Blues. 20330.

Please Take Me Out of Jail. 21202.

Red-hot Dan. 21127.

Who's Dis Heah Stranger? 20316.

**Lee Morse and her Blue-Grass Boys.**

—Lee Morse, American vocalist, has made numerous recordings, and the majority of these are credited to Lee Morse and her Blue-Grass Boys. Such recordings contain accompaniments by various American musicians who happened to be disengaged at the time,

and consequently played during each particular recording session.

Many of the recordings credited to Lee Morse and her Blue-Grass Boys, however, do not feature this artist. An example of this can be found in "Tuck in, Kentucky" (Perfect 14737), played by an all-white combination and containing a vocal chorus by John Ryan.

#### COLUMBIA.

- Blue Turning Grey Over You. DB140.  
Cooking Breakfast for the One I love. DB147.  
Don't Be Like That. 5359.  
He's a Good Man to Have Around. 5588.  
I'm Doing What I'm Doing for Love. 5588.  
I'm One of God's Children. DB579.  
Just a Little While. DB355.  
Let's Do It, Let's Fall in Love. 5358.  
Look What You've Done to Me. DB34.  
Love Me. DB34.  
Loving You the Way I Do. DB413.  
Moanin' Low. DB370.  
My Fate is in Your Hands. DB8.  
Sweetheart's Holiday. DB8.  
Swinging in a Hammock. DB252.  
Tain't No Sin. DB140.  
Wasting My Love On You. DB370.

#### REGAL.

- He's My Secret Passion. G20971.  
I'm Lonely. G9215.  
Little Things in Life. G20960.  
Tears. G20960.  
There Must Be a Silver Lining. G9215.  
Wasting My Time On You. G20971.

#### AMERICAN COLUMBIA.

- Ain't She Sweet? 1328-D.  
I Love You, Believe Me. 2063-D.  
I'm Thru with Love. 2474-D.  
Lawd, You Made the Night Too Long. 2650-D.  
Let's Get Friendly. 2474-D.  
Little Kiss Each Morning. 2063-D.  
Moonlight on the River. 2705-D.  
Something in the Night. 2705-D.  
When the Lights are Soft. 2650-D.

#### PATHÉ-ACTUELLE.

- Everybody Loves My Baby. 10816.

**Benny Morton's Orchestra.**—Henry "Benny" Morton, coloured American trombone player, was born in New York City. He came into the lime-light with Fletcher Henderson, and has also played and recorded with the orchestras of Benny Carter, Don Redman and Harlan Lattimore.

BENNY MORTON.  
HENRY ALLEN, JR.  
JERRY BLAKE.

Trombone.  
Trumpet.  
Alto sax,  
clarinet  
and vocals.  
Alto sax and  
clarinet.  
Tenor sax.  
Piano.  
Guitar.  
Bass.  
Drums.

EDWARD INGE.

MAC RAY.  
DONALD KIRKPATRICK.  
BOBBY JOHNSON.  
BILL TAYLOR.  
MANZIE JOHNSON.

#### COLUMBIA. 1934.

- Fare Thee Well to Harlem. CB746.  
Get Goin'. CB746.

#### AMERICAN COLUMBIA. 1934.

- Gold Diggers' Song. 2924-D.  
Tailor Made. 2924-D.

**Jelly-Roll Morton.**—Jelly-Roll Morton, coloured pianist and composer, is one of the American pioneers of jazz. As far back as 1917 he was directing his own small band and playing on various showboats in the southern states of America.

For a number of years he was one of the leaders in the American recording field with his Stomp Kings, Steamboat Four, Red-hot Peppers, Trio and other combinations. He recorded numerous piano solos, and was also responsible for making countless piano rolls for a well-known American music publishing company.

During the past few years little has been heard of him, and various inquiries concerning his early life and history have been unsuccessful.

His compositions are numerous, and are given under details of his recordings. He has written a number of piano pieces, while his brother, Ferdy Morton, wrote "Shreveport Stomp," "Shoe-shiners' Drag," and others.

Leading instrumentalists who have played and recorded with his orchestra include Omer Simeon, alto sax and clarinet; and Hayes Alvis, bass.

#### VOCALION. Piano solos.

- Fat Meat and Greens. 1019.

#### GENNETT. Piano solos.

- New Orleans Blues. 5486.  
Perfect Rag. 5486.

#### ORIOLE. Pianos solos.

- King Porter Stomp. 1007.  
Pearls. 1007.

**VICTOR. Piano solos.**

- Freakish. V-38527.
- Mr. Jelly Lord. 21064.
- Seattle Hunch. V-38527.
- Wolverine Blues. 21064.

**PARAMOUNT. Jelly-Roll Morton's Stomp Kings and Steamboat Four.**

- Mr. Jelly Lord. 20332.
- Steady Roll. 20332.

**H.M.V. Jelly-Roll Morton's Red-hot Peppers.**

- \*Black-bottom Stomp. B5164.
- Chant. B5164.
- \*Crazy Chords. B4898.
- \*Deep Creek. JFro.
- Fickle Fay Creep. B4837.
- \*Georgia Swing. JFro.
- \*Sidewalk Blues. B5212.
- \*That'll Never Do. B4836.

**VICTOR. Jelly-Roll Morton's Red-hot Peppers.**

- Beale Street Blues. 20948.
- Billy-goat Stomp. 20772.
- Blue Blood Blues. 22681.
- Boogaboo. V-38010.
- \*Burnin' the Iceberg. V-38075.
- Cannon Ball. 20431.
- \*Courthouse Bump. V-38093.
- Dead Man Blues. 20252.
- Doctor Jazz Stomp. 20415.
- \*Down My Way. V-38113.
- \*Each Day. 23351.
- \*Fussy Mabel. V-38125.
- Grandpa's Spells. 20431.
- \*Harmony Blues. V-38135.
- Hyena Stomp. 20772.
- \*If Someone Would Only Love Me. 23321.
- I'm Looking For. 23004.
- \*Jersey Joe. 23402.
- Jungle Blues. 21345.
- \*Kansas City Stomps. V-38010.
- \*Little Lawrence. V-38135.
- Load of Coal. 23429.
- \*Low Gravy. 23334.
- \*Mint Julep. 23334.
- \*Mississippi Mildred. 23424.
- Mournful Serenade. V-38024.
- Mushmouth Shuffle. 23004.
- My Little Dixie Home. V-38601.
- New Orleans Bump. V-38078.
- \*Oil Well. 23321.
- \*Original Jelly-roll Blues. 20405.
- Pearls. 20948.
- \*Ponchatrain. V-38125.
- Pretty Lil. V-38078.
- \*Primrose Stomp. 23424.
- Red-hot Pepper. V-38055.
- Shoe-shiners' Drag. 21658.
- Shreveport Stomp. 21658.

- Smiling the Blues Away. V-38108.
- Smoke-house Blues. 20296.
- Someday Sweetheart. 20405.
- Steamboat Stomp. 20296.
- \*Strokin' Away. 23351.

- \*Sweet Aneta Mine. V-38093.
- \*Sweet Peter. 23402.
- \*Tank Town Bump. V-38075.
- That's Like It Ought to Be. V-38601.
- \*Try Me Out. V-38113.
- Turtle Twist. V-38108.

**Curtis Mosby's Blue Blowers.**—This American combination of coloured musicians used to play in Los Angeles at Solomon's Penny Dance Hall in the middle and late 'twenties.

Curtis Mosby, a coloured blue-blower, directed two bands at this resort. Both units were called Curtis Mosby's Blue Blowers, and were referred to as "No. 1" and "No. 2," respectively. Solomon's Penny Dance Hall closed its doors a number of years ago.

**AMERICAN COLUMBIA.**

- In My Dreams. 1191-D.
- Weary Stomp. 1191-D.

**Bennie Moten.**—The late Benjamin Moten, pianist, composer and guitar player, was born in Kansas City, U.S.A., in 1896. He died on April 2nd, 1935, in Wheatley Hospital in that city, while being operated on for tonsillitis.

Bennie Moten and his Kansas City Orchestra has been a famous combination of all-coloured instrumentalists for many years. The headquarters of the unit was in Kansas City, although for some considerable time the band played at the Ritz Ballroom, Wichita, in Kansas.

Following his death, Buster Moten, his brother, and accordion player with the band, took over the leadership of the combination in conjunction with Harlan Leonard, alto sax and clarinet player.

Bennie composed "Thick-lip Stomp," "Harmony Blues," "Moten's Swing," "Hot-water Blues" and others. His sister, Etta, is said to have been featured with him during his many years of recording work with the Victor Company.

The band has recorded under the title of the Harlem Hot Shots, while

\* Compositions by Jelly-Roll Morton.

small contingents of the orchestra have recorded under the titles of Walter Paige's Oriental Blue Devils and Frankie Franko's Louisianians.

Various musicians who have played with the band include Jerry Blake, Walter Thomas and Eddie Barefield, saxes and clarinets; Eddie Durham, trombone and guitar; Walter Paige, bass; "Lips" Paige and "Scotty," trumpets; and Bill Basie, for many years the featured pianist and arranger with the band. Vocalists include Josephine Garrison, who sings the chorus in "Two Times" and, more recently, Julia Lee and James Rushing.

#### PARLOPHONE.

- \*Break-o'-Day Blues. E5260.
- \*Evil Mamma Blues. E5260.
- Kater Street Rag. R3256.

#### OKEH.

- Eighteenth-Street Strut. 8242.
- Things Seem So Blue to Me. 8242.

#### H.M.V.

- As Long As I Love You. B4912.
- Blue Room. B4990.
- Harmony Blues. B5302.
- Hot-water Blues. JF17.
- Kansas City Breakdown. JF17.
- Lafayette. B6390.
- Milenberg Joys. B4953.
- Moten's Swing. B6377.
- Oh, Eddie! B4986.
- Rumba Negro Stomp. B4845.
- Somebody Stole My Gal. B4844.
- Sugar. B5430.
- That Too Do Blues. B4912.
- Thick-lip Stomp. B5302.
- Toby. B6425.
- Ya Got Love. B4889.

#### VICTOR.

- Baby Dear. 20946.
- Band-box Shuffle. 23007.
- Boot It. V-38144.
- Bouncing Around. 23030.
- Count. 23391.
- Dear Heart. 20855.
- Ding-dong Blues. 21199.
- Everyday Blues. V-38144.
- Get Goin'. 23023.
- Get Low-down Blues. 21693.
- Here Comes Marjorie. 23391.
- I Wanna Be Round My Baby. 22680.
- It Won't Be Long. V-38123.
- It's Hard to Laugh or Smile. V-38037.
- Jones Law Blues. 23357.
- Just Say It's Me. V-38132.
- Justrite. 21739.
- Kansas City Shuffle. 20485.

- Kansas City Squabble. V-38091.
- Let's Get it. V-38072.
- Liza Lee. 23023.
- Loose Like a Goose. V-38123.
- Mary Lee. V-38114.
- Midnight Mamma. 20422.
- Missouri Wobble. 20422.
- Moten Stomp. 20955.
- Moten's Blues. V-38072.
- Muscle Shoals. 20811.
- New Moten Stomp. 23030.
- New Orleans. 24216.
- New Tulsa Blues. 21584.
- New Vine-Street Blues. 23007.
- Now Goofy Dust Rag. V-38091.
- Pass Out Lightly Stomp. 21199.
- Prince of Wales. 23393.
- Professor Hot Stuff. 23429.
- Rit-Dit-Ray. 23342.
- Rite Tite. V-38104.
- Sad Man Blues. V-38048.
- She's No Trouble. V-38021 and 24893.
- Slow-motion Stomp. V-38012.
- Small Black. 23342.
- South. V-38021 and 24893.
- Sweetheart of Yesterday. V-38114.
- Terrific Stomp. V-38081.
- That Certain Motion. V-38104.
- That's What I'm Talking About. V-38081.
- Tough-breaks Stomp. V-38037.
- Trouble in Mind. 21739.
- Twelfth-Street Rag. 20946.
- Two Times. 23393.
- When Life Seems So Blue. V-38132.
- White Lightning Blues. 20811.
- Won't You Be My Babe? 23028.
- Yazoo Blues. 20485.

VOCALION. Under the title of Walter Paige's Oriental Blue Devils.

- Blue-devil Blues. 1463.
- Squabbling. 1463.

MELOTONE. Under the title of Frankie Franko's Louisianians.

- Golden Lily Blues. M-12009.
- Somebody Stole My Gal. M-12009.

**The Mound City Blue-Blowers.**—This American combination came into being in the early 'twenties under the direction of Red McKenzie, blue-blower, who more recently has distinguished himself as a vocalist with many leading American orchestras.

The combination, comprising four white musicians, visited London in 1924, under the leadership of the late Eddie Lang, and played at various theatres and at the Piccadilly Hotel.

The following year the group returned to New York and continued

\* Accompanying vocals by Ada Brown.

recording for some few years before disbanding. Later, Red McKenzie formed an entirely new combination that recorded for the American Columbia Company under the same title. Some of these records were issued in England under the title of Red McKenzie and the Celestial Beings.

In the early days the Mound City Blue-Blowers also recorded under the titles of the Kandy Kids, McKenzie's Kandy Kids and the Ohio Novelty Band.

In 1935 and early 1936 other Mound City Blue-Blower recording units were organised for Champion.

RED MCKENZIE. Leader and blue-blower.

EDDIE LANG. Banjo and guitar.

EDDIE CONDON. Banjo.

DICK SLAVEN. Blue-blower.

BRUNSWICK.

Arkansaw Blues. 2581.

Blue Blues. 2581.

Blues in F. 2908.

Deep Second-Street Blues. 1229 and 2804.

Gettin' Told. 2849.

Nervous Puppies. 3484.

Play Me Slow. 2849.

Tiger Rag. 1229 and 2804.

What Do I Care? 3484.

Wigwam Blues. 2908.

AMERICAN BRUNSWICK.

Barb-wire Blues. 2648.

Red Hot. 2602.

San. 2602.

You Ain't Got Nothing. 2648.

LEVAPHONE. Under the title of the Kandy Kids.

Morning After. A103.

VOCALION. Under the title of McKenzie's Kandy Kids.

Best Black. 14978.

Happy Children Blues. 15088.

Hot Honey. 15166.

Stretch It, Boy. 14978.

ACO. Under the title of the Ohio Novelty Band.

If You Ever Come Back. G16033.

GUARDSMAN. Under the title of the Colorado Kandy Kids.

Best Black.

Stretch It, Boy.

RED MCKENZIE. Vocalist.

JIMMY DORSEY. Clarinet.

COLEMAN HAWKINS. Tenor sax.

MUGSY SPANIER. Trumpet.

JACK RUSEN. Piano.

EDDIE CONDON. Banjo.

JACK BLAND. Guitar.

AL MORGAN. Bass.

FRANK BILLINGS. Drums.

PARLOPHONE. Under the title of Red McKenzie and the Celestial Beings.

Darktown Strutters Ball. R1044.

Georgia On My Mind. R1071.

I Can't Believe. R1003.

AMERICAN COLUMBIA.

Indiana. 1946-D.

Fire-house Blues. 1946-D.

OKEH.

Darktown Strutters Ball. 41526.

You Rascal You. 41526.

COLLECTIVE.

RED MCKENZIE. Blue-blower and vocals.

COLEMAN HAWKINS. Tenor sax.

PEE WEE RUSSELL. Clarinet.

JACK TEAGARDEN. Trombone and vocals.

GLENN MILLER. Trombone.

EDDIE CONDON. Banjo.

JACK BLAND. Guitar.

AL MORGAN. Bass.

GENE KRUPA. Drums.

H.M.V.

Hello, Lola. B6168.

Never Had a Reason. BD187.

One Hour. B6150.

Tailspin Blues. B6252.

1935.

RED MCKENZIE. Blue-blower and vocals.

SLATS LONG. Alto sax and clarinet.

EDDIE FARLEY. Trumpet.

MIKE REILLY. Trombone.

CONRAD LANOUE. Piano.

ARTIE ENS. Guitar.

GEORGE YORKE. Bass.

BRUNSWICK. 1935.

She's a Latin from Manhattan. 02061.

What's the Reason? 02061.

DECCA. 1936.

\*Mama Don't Allow It. F5905.

\*Rhythm in My Nursery Rhymes.

F5905.

VOCALION.

Indiana. 2973.

You've Been Taking Lessons. 2973.

BRUNSWICK. Accompanying Gladys Palmer, coloured vocalist.

Get Behind Me, Satan. 02134.

I'm Livin' in a Great Big Way. 02089.

In the Middle of a Kiss. 02089.

Trees. 02134.

\* A new group featuring Forrest Crawford, tenor saxophone.

CHAMPION. 1935. A contingent from Bob Crosby's Orchestra with vocals by Hilton Lamare.

I'm Sittin' High. 40059.  
On Treasure Island. 40060.  
Red Sails in the Sunset. 40060.  
Thanks a Million. 40059.

CHAMPION. 1936. See footnote \*.

Broken Record. 40081.  
Eeny Meeny Miney Mo. 40073.  
I Hope Gabriel Likes My Music. 40091.  
I'm Gonna Sit Right Down. 40082.  
I'm Shooting High. 40076.  
I've Got My Fingers Crossed. 40076.  
Little Bit Independent. 40073.  
Mamma Don't Allow It. 40091.  
Music Goes 'Round and Around. 40081.  
Rhythm in My Nursery Rhymes. 40082.

**Ronnie Munro.**—Ronald George Munro, British composer, pianist and band leader, was born in London in 1897. His musical studies started when, at the age of eight, his mother commenced to teach him the piano. When he was fifteen, he became a pupil of Charles Woodhouse, with whom he remained until 1914. Then he studied theory and arranging under Joseph Speight of the Guildhall School of Music.

Between 1915 and 1918 he served in the Army, and after hostilities had ceased he decided to take up music as a profession. In 1921 he was the pianist at Moody's Club. Later he won a \$100 prize offered by the *Daily Sketch* for the best arrangement for Vincent Lopez and his Orchestra. Still later he won the *Melody Maker* prize of \$100 for his arrangement of "Carolina."

Ronnie had done some arranging for the old London Dance Band, and for number of years he was Director of Dance Music for the Parlophone Company. During this period he had his own combination at the Florida Club. With him were Ben Davis, saxes; Frank Wilson, trumpet; and Max Bacon, drums. For a short time he played with Debroy Somers' Band.

He had his own recording band for Parlophone—Ronnie Munro's Orchestra—and made a number of titles under the name of the Roof-Garden Orchestra. This latter name was also used by Parlophone for various house

combinations formed for recording purposes, and care should be taken in their segregation, as many of the recordings credited to the Roof-Garden Orchestra were made in America and include such artists as Manny Klein, Fuzzy Farrar, Miff Mole and the two Dorsey Brothers. In early 1926 Ronnie was with Debroy Somers, and then for two years he was broadcasting and doing stage work with Barry Mills, the two presenting piano duets.

Since 1929 Ronnie Munro has devoted his time to arranging and composing, his recent efforts including "Paradise," "All Over Italy," "At the Old Pig and Whistle," "Blow Your Trumpet" and, with lyrics by Ray Sonin, "Gertie the Girl with the Gong," "Cohen the Crooner," "Oh, for the Scent of the Meadow" and "Let the Whole World Know."

#### RONNIE MUNRO'S ORCHESTRA AND THE ROOF-GARDEN ORCHESTRA. COLLECTIVE ONLY.

RONNIE MUNRO.	Piano and arranger.
BEN DAVIS.	Saxes and clarinet.
BUDDY FEATHER- STONHAUGH.	Saxes and clarinet.
JACK JACKSON.	Trumpet.
MAX GOLDBERG.	Trumpet.
FRANK WILSON.	Trumpet.
LEW DAVIS.	Trombone.
CARROLL GIBBONS.	Piano.
HARRY ROBBINS.	Drums and xylophone.
RUDY STARITA.	Drums and xylophone.
MAX BACON.	Drums.
JOEY SEIELDS.	Vocals.

PARLOPHONE. Ronnie Munro's Orchestra.  
Crossword Puzzles. E5591.

PARLOPHONE. The Roof-Garden Orchestra.

Blues in My Heart. R1175.  
Kickin' a Hole in the Sky. R661.  
When I'm Housekeeping for You. R661.

**The Musical Stevedores.**—No information is available concerning this American combination.

AMERICAN COLUMBIA.

Happy Rhythm. 14406-D.  
Honeycumb Harmony. 14406-D.

\* With Red McKenzie; Bunny Berigan, trumpet; Carmen Mastren, guitar; Eddie Condon, banjo; Sid Weiss, drums; and vocals by Spooky Dickinson.

# N

## NAPOLEON- NORVO

**NAPOLEON, PHIL.**—Phil Napoleon, white American trumpet player, came into prominence between 1923 and 1925 with the Original Memphis Five and the Cotton-Pickers.

He has a younger brother, Ted, who plays drums. Phil has composed "Getting Hot," "Anything," "You Can't Cheat a Cheater," and others. Various combinations with which he has played include Rube Bloom's Bayou Boys, Miff Mole's Molers and the New Orleans Black Birds.

His own orchestras include Napoleon's Emperors, a combination that also recorded under the title of the Emperors and Phil Napoleon's Orchestra.

### NAPOLEON'S EMPERORS.

PHIL NAPOLEON.	Trumpet.
TOM DORSEY.	Trombone.
JIMMY DORSEY.	Saxes and clarinet.
FRANK SIGNORELLI.	Piano.
EDDIE LANG.	Guitar.
TED NAPOLEON.	Drums.

### H.M.V.

Anything. B4955.  
You Can't Cheat a Cheater. BD120.

### H.M.V. Phil Napoleon's Orchestra.

With Frank Signorelli, piano; and George Bohn, alto sax and clarinet.

Go, Joe, Go. B5331.  
Take Your Finger Out of Your Mouth. B5331.

### VICTOR. Phil Napoleon's Orchestra.

Clarinet Marmalade. 20647.  
Mean to Me. V-38057.  
My Kinda Love. V-38057.

### HARMONY. The Emperors. With Frank Signorelli, piano; Jimmy Lytell, clarinet; and Vincent Grande, trombone.

Blues Serenade. 362-H.  
Clarinet Marmalade. 362-H.  
Go, Joe, Go. 383-H.  
That's No Bargain. 383-H.

M

**Oliver Naylor's Orchestra.**—Oliver Naylor, American orchestra leader, was born in New Orleans. He was one of the first Americans to organise a dance band. Various records by Naylor's Seven Aces were issued by Gennett as far back as 1922. Only two titles by Oliver Naylor's Orchestra have been issued in this country, and these were issued by the Gramophone Company in 1925.

During the past few years Oliver Naylor's Orchestra has been playing in Philadelphia at the Palais D'Or and the Orient Restaurant, and broadcasting from stations WCAU and WFAN.

1929.

OLIVER NAYLOR.	Director.
JERRY RISHEL.	Saxes and clarinet.
JACK HOWARD.	Saxes and clarinet.
GILLY BUSHONG.	Saxes and clarinet.
BOB VOSLER.	Trumpet.
EDWARD GEBRECHT.	Trumpet.
JACK LACEY.	Trombone.
BOB ZURKE.	Piano.
CHARLEY SMITH.	Banjo.
CARL HAUSER.	Bass.
HARRY BRUE.	Drums.

*Note.*—Jack Lacey was later succeeded by Earl Horne.

GENNETT. 1923. Naylor's Seven Aces.  
Bye-bye Baby. 5643.  
You and I. 5643.

### H.M.V. 1925. Oliver Naylor's Orchestra.

Slowin' Down Blues. B2079.  
Sweet Georgia Brown. B2078.

**Ozzie Nelson.**—Following his graduation from the New Jersey Law School, Ozzie Nelson organised his orchestra in 1932 for the Glen Island Casino, near New York. More recently the combination has been playing in the Terrace Restaurant of the Hotel New

Yorker. In October 1935 he married Harriet Hilliard.

## 1935.

OZZIE NELSON.	Leader and vocals.
CHARLES BUBECK.	1st Sax, clarinet and arranger.
BILL STONE.	2nd Sax and clarinet.
BILL NELSON.	3rd Sax and clarinet.
HOLLIE HUMPHRIES.	1st Trumpet.
BOB ASHFORD.	2nd Trumpet.
HARRY JOHNSON.	3rd Trumpet.
ABE LINCOLN.	1st Trombone.
ELMER SMITHERS.	2nd Trombone.
CHAUNCEY GRAY.	Piano.
HARRY MURPHY.	Piano.
SID BROKAW.	Violin and vibraphone.
SANDY WOLF.	Guitar.
FRED WHITESIDE.	Bass.
JOE BOHAN.	Drums.
HARRIET HILLIARD.	Vocals.

## DECCA.

Down t' Uncle Bill's. F5488.  
Dust Off that Old Pianna. F5488.  
Put On Your Old Grey Bonnet. F3822.  
You're Gonna Lose Your Gal. F3828.

## AMERICAN BRUNSWICK.

Dr. Heckle and Mr. Jibe. 6861.  
Rigmarole. 7375.  
Soliloquy. 7414.  
Swamp Fire. 7415.  
Tiger Rag. 7523.  
Twenty-four Hours in Georgia. 6991.  
You're Not the Only Oyster. 6999.

## VOCALION.

Christmas Night in Harlem.  
Got the Jitters. 2625.  
Long about Midnight. 2636.  
Mister Magician. 2642.  
Shoutin' in that Amen Corner. 2637.  
That Dallas Man. 2581.

**New Orleans Black Birds.**—This American recording combination was organised in 1929 by the Victor Company.

The New Orleans Black Birds comprised a number of leading white American musicians including:—

PHIL NAPOLEON.	Trumpet.
MIFF MOLE.	Trombone.
MATT MALNECK.	Violin.
FRANK SIGNORELLI.	Piano.

and others.

## VICTOR. 1929.

Baby. V-38026.  
Honolulu Blues. V-38026.  
Playing the Blues. V-38027.  
Red Head. V-38027.

**The New Orleans Bootblacks.**—An obscure American combination of coloured musicians concerning which no information is available.

## AMERICAN COLUMBIA.

Flat Foot. 14337-D.  
I Can't Say. 14465-D.  
Mad Dog. 14337-D.  
Mixed Salad. 14465-D.

**The New Orleans Feetwarmers.**—This coloured American group of musicians was organised by the Victor Company for recording purposes in New York.

The New Orleans Feetwarmers were directed by Kaiser Marshall, drums. Other leading instrumentalists in the band include Sidney Beckett, saxes and clarinet; Billy Maxey, and Ernest Myers, vocalist.

## H.M.V.

I Found a New Baby. B4991.  
Shag. B4944.

## VICTOR. 1931.

I Want You To-night. 23358.  
Lay Your Racket. 23358.  
Maple Rag. 23360.  
Sweetie Dear. 23360.

**The New Orleans Owls.**—This group of musicians still remains shrouded in mystery. Many people say that the group comprised a number of American instrumentalists under the direction of Red Nichols, the trumpet player; and an equal number contend that the group is a combination of coloured players assembled for recording purposes in New York.

## COLUMBIA. 1927.

Eccentric. 4452.  
Nightmare. 4452.

## AMERICAN COLUMBIA. 1927-1928.

Dynamite. 1045-D.  
Goose Pimples. 1261-D.  
Meat on the Table. 1158-D.  
New Twister. 1547-D.  
Piccadilly. 1158-D.  
Pretty Baby. 1045-D.  
That's a Plenty. 1547-D.  
Throwin' the Horns. 1261-D.

**The New Orleans Rhythm Kings.—**

In 1922 the Original New Orleans Jazz Band came into existence under the leadership of Elmer Schoebel, pianist and composer of "Bugle-call Rag," "Nobody's Sweetheart" and others.

The combination remained together for only three or four years, and then dispersed. More recently the New Orleans Rhythm Kings made their appearance on Brunswick, while Paul Mares and his New Orleans Rhythm Kings made their appearance on Okeh, both combinations being assembled by members of the original band.

1922-1925.

LEON RAPPOLLO.	Clarinet.
JACK PETTIS.	Saxes.
PAUL MARES.	Trumpet.
GEORGE BRUNIES.	Trombone.
ELMER SCHOEBEL.	Piano.
LEW BLACK.	Banjo.
STEVE BROWN.	Bass.
BEN POLLACK.	Drums.

*Note.*—Volly Devoe, saxes; Buck Weaver, trombone; and Mel Stepzel, piano, also played with this combination.

GENNETT. 1922-1923.

Angry. 5219.  
Bugle-call Rag.  
Dada Strain.  
Eccentric. 5009.  
He's Had No Lovin'. 4508.  
Ja-Da Medley. 4508.  
Marguerite. 5217.  
Milenberg Joys. 5217.  
Mobile Blues.  
San. 5009.  
Shim-Me-Sha-Wobble.  
Sobbin' Blues. 5219.  
Tiger Rag.  
Weary Blues. 5102.  
Wolverine Blues. 5102.

BRUNSWICK. 1936. Gennett reissues.

Clarinet Marmalade. 02209.  
London Blues. 02210.  
Maple Leaf Rag. 02209.  
Sweet Lovin' Man. 02210.  
That's a Plenty. 02208.  
Tin-roof Blues. 02208.

PARLOPHONE. 1927.

Golden-leaf Strut. R3254.  
She's Crying for Me Blues. R3254.

1934-1935.

WINGY MANNONE.	Trumpet.
GEORGE BRUNIES.	Trombone.
SIDNEY ARODIN.	Clarinet.
TERRY SHAND.	Piano.
BARNEY PATEL.	Bass.
BOB WHITE.	Drums.
RED MCKENZIE.	Vocals.

BRUNSWICK.

Jazz Me Blues. 02040.  
Original Dixieland One-Step. 01988.  
Ostrich Walk. 01988.  
Panama. 01910.  
San Antonio Shout. 02040.  
Tin-roof Blues. 01910.

BRUNSWICK. With Mugsy Spanier on trumpet; Eddie Miller on clarinet; and Gene Krupa on drums.

Dust Off that Old Pianna. 02008.  
Since We Fell Out of Love. 02008.

AMERICAN DECCA. With same changes.

Baby Brown. 401.  
Bluin' the Blues. 464.  
No Lovers Allowed. 401.  
Sensation. 464.

1935. PAUL MARES' NEW ORLEANS RHYTHM KINGS.

PAUL MARES.	Trumpet.
SANTA PECORA.	Trombone.
BOYCE BROWN.	Alto sax.
OMER SIMEON.	Clarinet.
JESS STACY.	Piano.
PETE PETERSON.	Bass.
GEORGE WHETLING.	Drums.

OKEH. 1935.

Land of Dreams. 41575.  
Maple-leaf Rag. 41574.  
Nagasaki. 41574.  
Reincarnation. 41575.

**The New Orleans Wanderers.—**A coloured American group said to comprise a number of leading instrumentalists, including Louis Armstrong, trumpet, and Johnny Dodds, clarinet.

AMERICAN COLUMBIA.

Gate Mouth. 698-D.  
Papa Dip. 735-D.  
Perdido Street Blues. 698-D.  
Too Tight. 735-D.

**New Princes Toronto Band.—**This orchestra was brought to London from Canada by Hal Swain in 1925. Hal returned to Toronto in March of the following year, and the combination continued playing for a short time at the New Princes Restaurant in Piccadilly under the direction of Alf Noakes.

ALF NOAKES.	Trumpet.
BILL HALL.	Trombone.
LES ALLEN.	Saxes and clarinet.
ART CHRISTMAS.	Saxes and clarinet.
FRANK WALSH.	Piano.
DAVE CAPLAN.	Banjo.
R. GARRISON.	Bass.
KEN KENNY.	Drums.

COLUMBIA.

Doo Wacka Doo. 3576.

**The New Yorkers.**—This band was organised in 1932 by the Victor Company in America for recording purposes. The combination is composed of a number of New York white musicians, and changes were made at each recording session.

H.M.V. 1932.

Crazy People. B6226.

Who Beside Me? B6226.

VICTOR.

Hells Bells. 24247.

I'm Nuts about Mutts. 24247.

AMERICAN BRUNSWICK.

Chances Are. 6193.

I Can't Write the Words. 6170.

Makin' Faces at the Man in the Moon.

6170.

Now That You're Gone. 6175.

Parkin' in the Moonlight. 6164.

**Roy Newman's Boys.**—Stringed instruments, violins and guitars are the feature of Roy Newman's Boys, an American combination concerning which no other information has been obtained.

AMERICAN VOCALION. 1935.

Barn Dance Rag. 03000.

Corrine Corrina. 03117.

Garbage Man Blues. 02994.

How Many Times. 03151.

I Can't Dance. 03117.

Messin' Around. 02906.

Rhythm Is Our Business. 03103.

Sadie Green. 03151.

Slow and Easy. 03103.

Somebody Loves Me. 03000.

Tiger Rag. 02906.

Tin-roof Blues. 02994.

**"Red" Nichols.**—Ernest Loring "Red" Nichols was born in Ogden, Utah, on May 8th, 1905. He became attached to a trumpet at an early age, and studied this instrument under the supervision of his father, the musical instructor at Weber College.

Following his education in Ogden (where he made his first public appearance as a trumpet player, at the age of five), "Red" enrolled at the Culver Military Academy of Indiana. Deciding, however, that music was more in his line he shortly after left the Academy and joined George Olsen and his Music.

The early recordings of Red Nichols were made with the Redheads, a combination which he organised for recording purposes in 1922. Many

other recordings were made with different combinations, and it is difficult to check his progress outside the almost limitless range of his Five Pennies, the records of which brought him recognition.

It is interesting to note the origination of the title Red Nichols and his Five Pennies, a name coined from the American cent, that is commonly called a penny. Five cents, or five pennies, are the equivalent in the States to a nickel. However, the records of this group, changed in personnel at practically every session, are a little misleading under that title, for the unit that took part in their making comprised any number up to fifteen instrumentalists.

The original members of the Five Pennies comprised Miff Mole, trombone; Jimmy Dorsey, clarinet; Arthur Schutt, piano; Eddie Lang, guitar; Victor Berton, drums; and Red on trumpet.

Nichols is the composer of "Bug-a-Boo," "That's No Bargain," "Five Pennies," "Plenty Off Center," "Last Dollar," "Hangover," "Get a Load of This" (with Eddie Lang), and "Hurricane" (with Paul Mertz). More recently he composed "Wail of the Wind," which is his signature tune.

Various orchestras with which he has played and recorded include George Olsen's Music; the Red-Heads; California Ramblers; Charleston Chasers; Cotton-Pickers; Denza Dance Band; Don Voorhees' Orchestra; Louisiana Rhythm Kings; Ideal Serenaders; the Home Towners; Fred Rich; Fred Hall; Goofus Five and Goofus Washboards; the Hottentots; Miff Mole's Molers; New Orleans Owls; Original Memphis Five; Paul Whiteman; Sam Lanin; Tampa Blue Artistes; Arkansas Travellers; Varsity Eight; Red and his Big Ten; We Three; Red and Miff's Stompers; Doc Peyton's Syncopating Five; University Six; Indiana Five; the Captivators, and in various records where the name of the band has not been given credit.

More recently Red Nichols has been broadcasting in New York from station WJZ with a combination that included the Teagarden brothers and Ruth Etting, vocalist. Various appearances at College dances at Harvard, Yale and Washington Universities take up most of his time.

RED NICHOLS' FIVE PENNIES. COL-  
LECTIVE ONLY.

RED NICHOLS.	Trumpet.
MIFF MOLE.	Trombone.
JIMMY DORSEY.	Clarinet.
ADRIAN ROLLINI.	Bass sax.
ARTHUR SCHUTT.	Piano.
JOE VENUTI.	Violin.
EDDIE LANG.	Guitar.
DUDLEY FOSDICK.	Mellophone.
VICTOR BERTON.	Drums.

## BRUNSWICK.

Alabama Stomp. 01804.  
 Back Beats. 01803.  
 Boneyard Shuffle. 01802.  
 Buddy's Habits. 01802.  
 Bugle-call Rag. 01803.  
 Corn Fed. 01805.  
 Feelin' No Pain. 01536.  
 Hurricane. 01804.  
 Ida, Sweet As Apple Cider. 01536.  
 Mean Dog Blues. 01805.  
 That's No Bargain. 01801.  
 Washboard Blues. 01801.  
 Whispering. 01852.

BRUNSWICK. With Fud Livingston in  
place of Jimmy Dorsey; and Leo  
McConville, second trumpet, added in  
"Eccentric"

Eccentric. 01806.  
 Five Pennies. 01851.  
 Imagination. 01855.  
 Japanese Sandman. 01851.  
 Original Dixieland One-Step. 01855.  
 Riverboat Shuffle. 01806.

RED NICHOLS.	Trumpet.
MANNY KLEIN.	Trumpet.
MIFF MOLE.	Trombone.
JIMMY DORSEY.	Alto sax and clarinet.
ADRIAN ROLLINI.	Bass Sax.
ARTHUR SCHUTT.	Piano.
CARL KRESS.	Guitar.
DUDLEY FOSDICK.	Mellophone.
STANLEY KING.	Drums.

## BRUNSWICK.

After You've Gone. 1104.  
 Allah's Holiday. 01853.  
 Alice Blue Gown. 01854.  
 I'm Just Wild About Harry. 1121.  
 Pretty Girl Is Like a Melody. 01854.  
 Roses of Picardy. 01853.

RED NICHOLS.	Trumpet.
TOM DORSEY.	Trombone.
PEE WEE RUSSELL.	Clarinet.
BUD FREEMAN.	Tenor Sax.
JOE SULLIVAN.	Piano.
VIC ANGLE.	Drums.

## BRUNSWICK.

Chinatown, My Chinatown. 01856.  
 On the Alamo. 01856.

RED NICHOLS.	Trumpet.
JOHNNIE DAVIS.	Trumpet.
DON MOORE.	Trumpet.
WILBUR SCHWICHTENBERG.	Trombone.
JIMMY DORSEY.	1st Alto sax and clarinet.
RUSS LYON.	2nd Alto sax and clarinet.
IRVING RUSEN.	Tenor sax.
FULTON McGRATH.	Piano.
HARRY BLUESTONE.	Violin.
TONY STARR.	Banjo and vocals.
ARTHUR BERNSTEIN.	Bass.
VIC ANGLE.	Drums.

## BRUNSWICK.

Get Cannibal. 1281.  
 Junk Man Blues. 1225.

## RED NICHOLS' STOMPERS.

RED NICHOLS.	1st Trumpet.
BOB ASHFORD.	2nd Trumpet.
MIFF MOLE.	1st Trombone.
BILL RANK.	2nd Trombone.
FRANKIE TRUMBAUER.	Alto sax and clarinet.
MAX FARLEY.	Alto sax and clarinet.
PEE WEE RUSSELL.	Clarinet.
ADRIAN ROLLINI.	Bass Sax.
ARTHUR SCHUTT.	Piano.
CARL KRESS.	Guitar.
JACK HANSEN.	Bass.
VIC ANGLE.	Drums.

## H.M.V. 1928.

Make My Cot. B5433.  
 Sugar. B5433.

## H.M.V. Red and his Big Ten.

I'm Tickled Pink. B5977.

## VICTOR. Red and his Big Ten.

At Last I'm Happy. 23033.  
 If You Haven't Got a Girl. 23033.  
 That's Where the South Begins. 23036.

VICTOR. Red Nichols' Orchestra; and  
Red and Miff's Stompers.

Davenport Blues. 20778.  
 Delirium. 20778.  
 Feelin' No Pain. 21183.  
 Five Pennies. 21560.  
 Harlem Twist. 21560.  
 Slippin' Around. 21397.

RED NICHOLS' ORCHESTRA. COL-  
LECTIVE.

RED NICHOLS.	Trumpet.
RUBY WEINSTEIN.	Trumpet.
CHARLES TEAGARDEN.	Trumpet and vocals.
JACK TEAGARDEN.	Trombone and vocals.

GLENN MILLER.  
GEORGE STILL.  
BENNY GOODMAN.

SID STONEBURN.

LARRY BINYON.

BABE RUSEN.  
EDWARD BERGMAN.  
EDWARD SOLINSKY.  
FULTON McGRATH.  
JOE SULLIVAN.  
TREG BROWN.  
ARTHUR MILLER.  
GENE KRUPA.

Trombone.  
Trombone.  
Saxes and  
clarinet.  
Saxes and  
clarinet.  
Tenor sax,  
clarinet and  
flute.  
Tenor sax.  
Violin.  
Violin.  
Piano.  
Piano.  
Guitar.  
Bass.  
Drums.

#### BRUNSWICK.

Blue Again. 1082.  
California. 108.  
Dinah Lou. 1441.  
Everybody Loves My Baby. 1441.  
It Had To Be You. 101.  
It's the Darndest Thing. 1275.  
New Orleans Medley. 118.  
Sally, Won't You Come Back? 101.  
Singing the Blues. 1275.  
When Kentucky Bids the World. 1082.

#### AMERICAN BRUNSWICK. Red Nichols' Orchestra.

Dardanella. 7358.  
Heat Waves. 6451.  
How the Time Can Fly! 6164.  
I Hate to Have You. 6829.  
I'm Sorry I Made You Cry. 6461.  
Keep a Song in Your Soul. 6068.  
Lazy Daddy. 6838.  
Little Girl. 6138.  
Love and Nuts and Noodles. 6451.  
Love is Like That. 6118.  
Meanest Kind of Blues. 6834.  
New Yorkers. 4500.  
Nobody Knows. 6832.  
O'er the Billowy Sea. 6837.  
Oh, Lady, Be Good. 6829.  
Parking in the Moonlight. 6164.  
Slow but Sure. 6138.  
Sometimes I'm Happy. 4701.  
Soon. 4695.  
Strike Up the Band. 4695 and 6753.  
Sugar. 6534.  
Teardrops and Kisses. 6070.  
Things I Never Knew Till Now. 6068.  
Were You Sincere. 6070.  
When You and I Were Young, Maggie. 7358.  
You Don't Know What You're Doin'. 6118.  
You Said It. 6029.

BRUNSWICK. Red Nichols' Five Pennies, and Orchestra—vocalists include Scrappy Lambert, Dick Robertson,

Red McKenzie, Jack Teagarden, Harold Arlen and Red Nichols.

Avalon. 01569.  
Bug-a-Boo. 1120.  
Can't Yo' Heah Me Calling Caroline. 20062.  
Carolina in the Morning. 1062.  
China Boy. 1019.  
Clarinet Marmalade. 1301.  
Corrine Corrina. 1120.  
Dear Old Southland. 20075.  
Dinah. 01591.  
Fan It. 1213.  
Haunting Blues. 1262.  
Honolulu Blues. 1233.  
How Come You Do Me? 1180.  
How Long, How Long Blues. 1213.  
I Got Rhythm. 1300.  
I Never Knew. 3931.  
I Want To Be Happy. 1032.  
Indiana. 01591.  
It Had To Be You. 101 and 1101.  
Just a Crazy Song. 1163.  
Limehouse Blues. 20075.  
Moan, You Moaners. 1180.  
My Honey's Lovin' Arms. 1121.  
My Sweetie Went Away. 1293.  
Nobody's Sweetheart. 01569.  
Oh, Peter! 1233.  
On Revival Day. 1087.  
Our Hometown Mountain Band. 1343.  
Peanut Vendor. 1076.  
Peg o' My Heart. 1019.  
Poor Butterfly. 20066.  
Rockin' Chair. 01852.  
Rose of Washington Square. 1204.  
Sally, Won't You Come Back? 101.  
Sheik of Araby. 1104.  
Shim-Me-Sha-Wabble. 1204.  
Slow and Easy. 1313.  
Sweet and Hot. 1300.  
Sweet Rosita. 1076.  
Sweet Sue, Just You. 1301.  
Tea for Two. 1032.  
There'll Come a Time. 3850.  
Twenty-One Years. 1293.  
Waitin' for the Evenin' Mail. 1313.  
Who? 1062.  
Who's Sorry Now? 3931.  
Yaaka Hula Hickly Blues. 1262.  
You Rascal You. 1163.

#### AMERICAN BRUNSWICK.

Can't We Be Friends. 4510.  
Embraceable You. 4957.  
Goin' to Town. 6312.  
Goofus 6312.  
Hallelujah. 4701.  
I May Be Wrong. 4500.  
I'll See You In My Dreams. 20091.  
Linda. 4982.  
Margie. 3961.  
Nobody Knows. 4790.  
Panama. 3961.  
Say It With Music. 4651.

Smiles. 4790.  
 Some of These Days. 20091.  
 They Didn't Believe Me. 4651.  
 Wait for the Happy Ending. 4510.  
 Who Cares. 4778.  
 Yours And Mine. 4982.

H.M.V. 1935. Red Nichols' World  
 Famous Pennies.

Jungle Fever. JF25.  
 Rockin' In Rhythm. JF25.  
 Runnin' Wild. JF22.  
 Shine. JF22.

1935. RED NICHOLS' ORCHESTRA.

RED NICHOLS.	Trumpet.
RAY MCCOSH.	Trumpet.
GEORGE SCHMIDT.	Trumpet.
BUCK WEAVER.	Trombone.
BUFORD TREVOR.	Trombone.
DON PURVIANCE.	Saxes and clarinet.
HOWARD JENKINS.	Saxes and clarinet.
GILBERT SCHWESER.	Saxes and clarinet.
MANNY STRAND.	Piano.
KING HARVEY.	Guitar.
BILL LOWER.	Bass.
PAUL COLLINS.	Drums.

DECCA. 1935.

Harlem. F5540.  
 Three Little Words. F5540.

**The Night-Club Kings.**—Two records were issued by the Gramophone Company in this country in 1930 and credited to the Night-Club Kings, a combination of British musicians organised for recording purposes in London.

Ray Noble formed the group, and at the first session a number of the members of Jack Hylton's band of 1930 were included. The names of the members of the second session are appended below.

HARRY HINES.	Clarinet.
LAURIE PAYNE.	Alto and baritone saxes.
NORMAN PAYNE.	Trumpet.
JOCK FLEMING.	Trombone.
RAY NOBLE.	Celeste.
SPIKE HUGHES.	Drums.
AL BOWLLY.	Vocals.
JACK PLANT.	Vocals.

H.M.V. 1930. First session, with vocals  
 by Pat O'Malley, guitarist.  
 In the Moonlight. B5776.  
 Someone. B5776.

H.M.V. 1931.

Allah's Holiday. B5913.  
 Whispering. B5913.

*Note.*—The Night-Club Kings also are featured in "Monte Carlo" and "Whoopee" (H.M.V. B3777) by the late Raie da Costa, pianist.

**Ray Noble.**—Ray Noble, British composer, arranger and pianist, was born at Brighton in 1907. He is the son of a London neurologist, and a nephew of T. Tertius Noble, organist of St. Thomas' Episcopal Church in Manhattan, New York.

At the age of ten he commenced to study the piano under Professor B. Dale of the Royal Academy of Music. He continued these studies until he was fifteen. Years of research work and careful observation of the varied performances of dance bands and gramophone records gradually added to his store of knowledge. Ray's earliest attempts at orchestration, undertaken privately, were usually successful.

Ray Noble came into prominence when he won the first prize with Ronnie Munro in a competition organised by the *Melody Maker* in 1927 to discover a really good British orchestrator of modern dance music. He then joined the Lawrence Wright Music Company as arranger, and later held the same position with Jack Payne.

Then he joined the Gramophone Company as Musical Director, and remained in this position until the end of 1934, when he went to New York. During the time he was with H.M.V. he was responsible for assembling the instrumentalists for recording sessions of the house bands known as Ray Noble's Orchestra, New Mayfair Dance Orchestra, New Mayfair Novelty Orchestra and New Mayfair Orchestra.

Early in 1935 Ray Noble organised his own combination in New York for broadcasting and recording work, and on June 1st he appeared in the Rainbow Room in the Rockefeller Building, New York. Both Noble and his orchestra appeared in the Paramount film "Big Broadcast of 1936," a picture for which Ray wrote "Why Stars Come Out at Night."

His compositions include "Good-night, Sweetheart," the *Melody Maker* prize-winner; "Love is the Sweetest Thing," "What More Can I Ask?"

"By the Fireside," "That's What Life is Made Of," and "The Very Thought of You."

He recorded two titles in 1930 with the combination known as the Night-Club Kings.

#### 1929-1934. COLLECTIVE.

RAY NOBLE.	Conductor and arranger.
ERIC SIDAY.	Violin.
REG LEOPOLD.	Violin.
FREDDY GARDNER.	Alto sax and clarinet.

DANNY POLO.	Alto sax and clarinet.
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LAURIE PAYNE.	Alto and baritone saxes.
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HARRY BERLY.	Tenor sax and violin.
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NAT GONELLA.	Trumpet.
BILL SHAKESPEARE.	Trumpet.

MAX GOLDBERG.	Trumpet and mellophone.
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LEW DAVIS.	Trombone.
JOCK FLEMING.	Trombone.

JOE FERRIE.	Trombone.
LEO GOOSSENS.	Oboe.

STANLEY BLACK.	Piano.
MONIA LITTER.	Piano.

EDDIE CARROLL.	Piano.
HARRY JACOBSON.	Piano.

AL BOWLLY.	Guitar and vocals.
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TINY WINTERS.	Bass.
BILL HARTY.	Drums and vibraphone.

RUDY STARITA.	Drums and xylophone.
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EDDIE KOLLIS.	Drums and vocals.
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ACE ROLAND.	Vocals.
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#### H.M.V. 1929-1934.

After All You're All I'm After. B6485.  
All I Do Is Dream of You. B6508.

Blues in My Heart. B6147.

By the Fireside. B6131.

Experiment. B6408.

Fair and Warmer. B6503.

Have You Ever Been Lonely? B6319.

Hold My Hand. B6112.

How Could We Be Wrong? B6396.

Hustlin' and Bustlin' for Baby. B6331.

I Only Want One Girl. B6366.

I Was in the Mood. B6411.

It's Bad for Me. B6396.

It's Great to be in Love. B6147.

It's Within Your Power. B6347.

I've Got to Sing a Torch Song. B6375.

Japanese Sandman. B6425.

Look What You've Done. B6321.

No More Love. B6337.

Oceans of Time. B6450.

One Morning in May. B6478.

Over My Shoulder. B6504.

Pied Piper of Hamelin. B6112.  
Put Your Little Arms Around Me.

B6131.

Repeal the Blues. B6471.

Roll Up the Carpet. B6380.

Sailin' on the Robert E. Lee. B6176.

Snowball. B6408.

There's a Cabin in the Pines. B6375.

Tiger Rag. B6425.

Very Thought of You. B6482.

What More Can I Ask? B6302.

Who Walks In When I Walk Out?

B6453.

H.M.V. Under the title of the New Mayfair Dance Orchestra.

Baby, You've Got the Right Idea.

B5740.

Copper Blues. B5717.

Crazy Feet. B5819.

Do Something. B5660.

Goodnight, Sweetheart. B5984.

High-Society Blues. B5826.

Lazy Day. B6031.

Roll On, Mississippi, Roll On. B6040.

Shout for Happiness. B5984.

So the Bluebirds. B5732.

Speedboat Bill. B6088.

Time On My Hands. B5983.

Twentieth-century Blues. B4001.

You've Got to be Modernistic. B5819.

#### 1935.

RAY NOBLE.	Conductor and arranger.
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NICK PISANI.	1st Violin.
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FRED PROSPERO.	2nd Violin.
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DAN D'ANDREA.	3rd Violin and 5th sax.
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MILTON YANER.	1st Sax and clarinet.
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JOHNNY MUENZENBERGER.	2nd Sax and clarinet.
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JIM CANNON.	3rd Sax.
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BUD FREEMAN.	Tenor sax.
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CHARLES SPIVAK.	1st Trumpet.
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GEORGE ERWIN.	2nd Trumpet.
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GLENN MILLER.	1st Trombone and arranger.
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WILBUR SCHWICHTENBERG.	2nd Trombone.
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CLAUDE THORNHILL.	Piano.
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GEORGE VAN EPS.	Guitar.
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DELMAR KAPLAN.	Bass.
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BILL HARTY.	Drums.
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AL BOWLLY.	Vocals.
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GABRIELLE DE LYS.	Vocals.
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Note.—Others who have played with the unit include Toots Mandello, saxes and clarinet, and Andy Russo, trombone. Johnny Muenzenberger has changed his name to Johnny Mintz. Late in 1935 Mike Doty succeeded Jim Cannon and Bud Smith succeeded Wilbur Schwichtenberg.

In March 1936 Johnny van Eps succeeded Bud Freeman.

H.M.V. 1935.

Allah's Holiday. BD173.

\*Basin Street Blues. BD226.

Chinatown, My Chinatown. JF49.

Clouds. BD140.

Down By the River. BD140.

I Wished on the Moon. BD211.

Let's Swing It. JF49.

Melancholy Baby. BD228.

St. Louis Blues. BD263.

Top Hat. BD247.

Way Down Yonder in New Orleans. BD263.

VICTOR. 1935.

Bugle-call Rag. 25223.

Dinah. 25223.

**Jimmie Noone.**—Jimmie Noone, coloured American clarinet and saxophone player, was born in Chicago. He is the composer of "Apex Blues" and others. In 1920 he was a member of Keppard's Band in Chicago. Three years later he was playing in the Dreamland Ballroom in the same city.

During the succeeding years Jimmie has had his own combinations, and for some considerable time played at the Apex Club.

In his early recordings Earl Hines is on piano. Hines was succeeded by Alex Hill, and most of Jimmie's later discs feature Zinky Cohn (succeeded by Teddy Wilson), piano; Edward Pollack, solo sax; William Everett Samuel, 1st trumpet; and Eddie Condon, banjo.

In addition to the many recordings credited to Jimmie Noone's Orchestra, there are quite a few under such names as Jimmy's Blue Melody Boys and the Club Ambassadors. His various combinations have also accompanied many of the vocal discs of Helen Savage and Lil Delk Christian.

During 1935 Jimmie organised a new band with Wellington Braud, who made his name as a bass player with Duke Ellington. The Noone-Braud combination has since been touring the southern States.

BRUNSWICK.

I Need Lovin' 1234.

When It's Sleepytime Down South. 1234.

PANACHORD.

Here Comes Cookie. 25763.

It's Easy to Remember. 25720.

Lullaby of Broadway. 25749.

Soon. 25720.

DECCA.

Dixie Lee. F3904.

Inka Dinka Doo. F3904.

AMERICAN BRUNSWICK.

It's You. 6192.

River Stay 'Way from My Door. 6192.

Saturday. 6027.

AMERICAN BRUNSWICK. The Club Ambassadors.

Apex Blues. 7096.

My Daddy Rocks Me. 7096.

VOCALION.

Am I Blue? 1296.

Anything for You. 2862.

Apex Blues. 2779.

Birmingham Bertha. 1296.

Blues. 1215.

Bring It Home to Grandma. 1584.

Chicago Rhythm. 1267.

Deep Trouble. 1490.

Delta Bound. 2620.

El Rado Shuffle. 1490.

Every Evening. 1185.

Four or Five Times.

He's Not Worth Your Tears. 1580.

I Got a Misery. 1267.

I Know that You Know. 1184.

I Lost My Gal from Memphis. 1497.

It's Tight Like That. 1238.

King Joe. 1229.

Let's Sow a Wild Oat. 1238.

Like Me a Little Bit Less. 2619.

Liza. 2862.

Love Me or Leave Me. 1272.

Monday Date. 1229.

My Daddy Rocks Me. 2779.

Oh, Sister, Ain't that Hot? 1215.

Porter's Love Song. 2888.

She's Funny that Way. 1240.

Shine. 2888.

So Sweet. 1518.

Some Rainy Day.

Sweet Lorraine.

Sweet Sue, Just You. 1184.

Travellin' All Alone. 1580.

Virginia Lee. 1518.

Wake Up, Chillun. 1272.

When You're Smiling. 1497.

You Rascal You.

VOCALION. Under the title of Jimmy's Blue Melody Boys.

Love. 1439.

Love Me. 1439.

\* Accompanying vocals by Al Bowlly.

**Red Norvo.**—Kenneth "Red" Norval, American xylophone and marimba player, was born in Beardstown, Illinois, on March 31, 1908. He is the composer of "Knockin' On Wood," "Hole in the Wall," "Dance of the Octopus," "The Night Is Blue," and others. His wife is Mildred Bailey, whom he met in a Chicago broadcasting studio and married in 1933.

As a youngster Red was taken by his mother to see his two brothers who were studying engineering at the University of Missouri. The family went to a local vaudeville show one night where a friend was in the band playing the xylophone. Red evinced interest, and later, in between his studies, he mastered the instrument.

Although he had decided to follow in his brothers' footsteps and become an engineer, various stage appearances in his spare time resulted in his joining the orchestra of Paul Ash. Then followed successive periods with the bands of Ben Bernie and Paul Whiteman.

In 1932 Norvo decided to start on his own. He has since devoted his time to radio, stage and recording work. In addition to his own recordings he has appeared in Hoagy Carmichael's "Moon Country" and "Judy" (Victor 24627); Mildred Bailey's Victor recording of "Rockin' Chair"; and in one or two of the Brunswick vocals of Jack Teagarden.

In February 1936 Norvo took his band to Jack Dempsey's Supper Room in New York.

**BRUNSWICK.** 1933-1934. Xylophone and marimba solos.

\*Dance of the Octopus. 01686.

Hole in the Wall. 01568.

\*In a Mist. 01686.

Knockin' On Wood. 01568.

1935. **RED NORVO'S SWING SEPTET AND OCTET.** COLLECTIVE ONLY.

**RED NORVO.** Xylophone and marimba.

**ART SHAW.** Clarinet.

**CHARLES BARNET.** Tenor sax.

**BUNNY BERIGAN.** Trumpet.  
**JACK JENNY.** Trombone.  
**THEODORE WILSON.** Piano.  
**BOBBY JOHNSON.** Guitar.  
**HANK WAYLAND.** Bass.  
**BILL GUSSAK.** Drums.

*Note.*—Recordings by the "Octet" have Johnny Muenzenberger, clarinet; Choo Berry, tenor sax; George van Eps, guitar; Arthur Bernstein, bass; and Gene Krupa, drums.

**PARLOPHONE.** 1935.

Honeysuckle Rose. R2117.

Night is Young. R2088.

Tomboy. R2110.

With All My Heart. R2110.

**AMERICAN COLUMBIA.** 1935.

Blues in E Flat. 3079-D.

Bughouse. 3079-D.

I Surrender Dear. 2977-D.

Old-fashioned Love. 3059-D.

1936. **RED NORVO'S ORCHESTRA.**

**RED NORVO.** Xylophone and sometimes piano.

**DONALD MCCOOK.** Clarinet.

**HERB HAYMER.** Tenor sax.

**STEW PLETCHER.** Trumpet.

**DAVE BARBER.** Guitar.

**PETE PETERSON.** Bass.

**BOB WHITE.** Drums.

**EDDIE SAUTER.** Mellophone and arranger.

*Note.*—Bob White was only used for recording work. In February 1936 Maurice Purtill, drums, joined the unit.

**DECCA.**

Decca Stomp. F5923.

Gramercy Square.

Honeysuckle Rose.

Lady Be Good.

Polly Woodle Doodle.

Wedding of Jack and Jill. F5923.

**DECCA.** Accompanying vocals by Mae Questel.

Music Goes 'Round and Around.

F5871.

**AMERICAN DECCA.** Accompanying vocals by Mae Questel.

Broken Record. 680.

\* With Benny Goodman, clarinet; Dick McDonough, guitar; and Arthur Bernstein, bass.

# O

## O'BRYANT—OSBORNE

**O'BRYANT, JIMMIE, Washboard Band.**—Jimmie O'Bryant, American saxophone and clarinet player, formed his four-piece washboard combination in the early 'twenties.

The units recorded numerous titles in America.

JIMMIE O'BRYANT.	Saxes and clarinet.
BOB SCHAFFNER.	Trumpet.
JIMMY BLYTHE.	Piano.
JASPER TAYLOR.	Washboard.

### PARAMOUNT.

Brand-new Charleston. 12265.  
 Drunk Man Strut.  
 Georgia Breakdown. 12277.  
 Joys. 12297.  
 Pickin' Blues. 12277.  
 Red Hot Mamma.  
 Steppin' on the Gas.  
 Switch It, Miss Mitchell. 12297.  
 Three Jay Blues.  
 Washboard. 12265.

**Walker O'Neill.**—Walker O'Neill, pianist and composer, came into prominence in 1924, in May of which year the Gramophone Company issued two of his piano solos, both of which were his own compositions.

H.M.V. Piano solos.

Dustin' the Keys. B1806.  
 Scale It Down. B1806.

**King Oliver.**—Joe "King" Oliver, coloured American trumpet player, was born in New Orleans, and as far back as 1908 he was one of the leading trumpet players in America.

Oliver left New Orleans in 1918 and went to Chicago. With his orchestra he played first at the Dreamland Café and then in the Lincoln Gardens, where he was joined by Louis Armstrong. After playing on the riverboats between Chicago and Grand Rapids, Oliver settled down in Chicago, and spent most of his time playing at the Sunset Café, the Dreamland Café,

the Pekin Café, the Lincoln Gardens and the old Plantation Café.

Various tours and recording work were carried out in the following years, and the personnel of his orchestra underwent considerable changes. In addition to recording under his own name, Oliver's orchestra made numerous titles in America under the names of Red Onion Jazz Babies, the Savannah Syncopaters, Dave Nelson and the King's Men and the Dixie Syncopaters.

Joe Oliver is the composer of "Sugar-foot Stomp," at one time called "Dipper-mouth Blues," "Snag It," "Stop Crying," "West-End Blues," "Weather Bird" and others. In collaboration with Dave Nelson, his pianist for many years, he wrote "Olga," "I Can't Stop Lovin' You" and "Don't You Think I Love You?"

### 1918-1925. COLLECTIVE.

KING OLIVER.	Trumpet.
LOUIS ARMSTRONG.	Trumpet.
BOB SCHAFFNER.	Trumpet.
EDWARD ORY.	Trombone.
GEORGE FILHE.	Trombone.
JOHNNY DODDS.	Saxes and clarinet.

JIMMIE NOONE.	Saxes and clarinet.
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ALBERT NICHOLAS.	Saxes and clarinet.
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DARNELL HOWARD.	Saxes and clarinet.
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BARNEY BIGARD.	Tenor sax.
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CHARLEY JACKSON.	Bass sax.
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EDDIE POLLA.	Violin.
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LILIAN HARDIN.	Piano.
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LOTTIE TAYLOR.	Piano.
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LUIS RUSSELL.	Piano and arranger.
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BUDDY SCOTT.	Guitar.
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EDWARD GARLAND.	Bass.
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BERT COBB.	Bass.
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BABE DODDS.	Drums and piano.
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HENRY ZENO.	Drums.
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PAUL BARBARIN.	Drums.
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**Note.**—Lilian Hardin later became Mrs. Louis Armstrong.

Between 1925 and 1931 the personnel of his orchestra included Eugene Sedric, tenor sax and clarinet; Omer Simeon, alto sax and clarinet; and Dave C. Nelson, piano and arranger. More recently Orto Jones, trombone; Hosia Sapp, trumpet; and Selma Payne, saxes and clarinet, have been playing with the combination.

GENNETT. With Honore Dutrey, trombone; and Freddie Keppard, trumpet.

- Alligator Hop. 5274.
- \*Cake Walking Babies. 5627.
- Chinese Blues. 5135.
- Froggie Moore. 5135.
- Krooked Blues. 5274.
- \*Of All the Wrongs. 5627.
- \*Santa Claus Blues. 5607.
- Snake Rag. 5184.
- Someday Sweetheart.
- Sugar-foot Stomp.
- \*Terrible Blues. 5607.

BRUNSWICK. 1936. Gennett reissues.

- Canal Street Blues. 02200.
- Dipper-mouth Blues. 02200.
- I'm Gonna Wear You Off My Mind. 02201.
- Just Gone. 02202.
- Mandy Lee Blues. 02201.
- Weather Bird Rag. 02202.

OKEH.

- I Ain't Gonna Tell Nobody.
- Riverside Blues.
- Room Rent Blues.
- Workin'-man Blues.

HARMONY.

- Louisiana Be Bo. 1127-H.
- Snag It. 1127-H.

H.M.V.

- Call of the Freaks. JF36.
- Don't You Think I Love You? B4930
- I Can't Stop Loving You. B4844.
- Olga. B4870.
- †Some of these Days. B4853.
- Struggle Buggy. B4930.
- Trumpet's Prayer. JF36.

VICTOR.

- Boogie Woogie. V-38134.
- Can I Tell You. V-38049.
- Dirty Blues.
- Edna. V-38137.
- Everybody Does It in Hawaii. V-38109.
- Frankie and Johnny. V-38109.
- Freakish Light Blues. V-38521.
- †I Ain't Got Nobody. 22639.
- I Must Have It. V-38124.
- I Want You Just Myself. V-38101.

- I'm Lonesome Sweetheart. 23029.
- I've Got that Thing. V-38521.
- Mule-face Blues. V-38134.
- My Good Man Sam. V-38049.
- Nelson Stomp. 23388.
- New Orleans Shout. 23388.
- Passing Time With Me. 23011.
- Rhythm Club Stomp. V-38137.
- St. James' Infirmary. 22298.
- Shake It and Break It. 23099.
- Stingaree Blues. 23009.
- Sweet Like This. V-38101.
- Too Late. V-38090.
- West-End Blues. V-38034.
- What You Want Me To Do? V-38090.
- What's the Use of Living? 23011.
- †When Day is Done. 22639.
- When You're Smiling. 22298.
- You're Just My Type. V-38124.

BRUNSWICK.

- Deep Henderson. 5-1014.
- Farewell Blues. 3727.
- Jackass Blues. 5-1014.
- Sobbin' Blues. 3727.
- Stop Cryin'. 1105.

AMERICAN BRUNSWICK.

- Every Tub. 3998.
- Four or Five Times. 4028.
- Got Everything. 4028.
- I'm Watching the Clock. 4469.
- Papa De-Da-Da. 6053.
- Showboat Shuffle. 3998.
- Slow and Steady. 4469.

BRUNSWICK. Under the title of the Savannah Syncopaters.

- Jackass Blues. 3281.
- Snag It. 3361.
- Someday Sweetheart. 3373.
- Sugar-foot Stomp. 3361.
- Wa Wa Wa. 3373.

AMERICAN BRUNSWICK. Under the title of the Savannah Syncopaters.

- After You've Gone. 7124.
- Honey, that Reminds Me. 6046.
- Low-down on the Bayou. 6176.
- My Melancholy Baby. 7124.
- Radio Rhythm. 6176.
- Who's Blue. 6046.

VOCALION.

- Aunt Hagar's Blues. 1225.
- Black Snake Blues. 1112.
- Dead Man Blues. 1059.
- Deep Henderson. 1014.
- Speakeasy Blues. 1225.
- Tin-roof Blues. 1189.
- Too Bad. 1007.
- West-End Blues. 1189.
- Willie the Weeper. 1112.

\* Under the title of the Red Onion Jazz Babies.

† Under the title of Dave Nelson and the King's Men.

**George Olsen.**—George Olsen, American orchestra leader and violinist, began his career as a leader in New Orleans as far back as 1914. In those early days his band possessed no brass instruments.

Olsen played the violin and sang many of the vocals in his early recordings. He is the part composer of "Stop It, I Love It" and others, and is married to Ethel Shutta.

George Olsen and his Music have a big reputation in America, and an early recording of "New Kind of Man" features Red Pepper, the trumpet player now with Benny Meroff's Orchestra. Dick Stabile, saxes, Red Nichols, trumpet, and Miff Mole, trombone, have played with him during the years.

For some time Olsen has been playing in Chicago at the College Inn of the Hotel Sherman.

## 1934-1935.

GEORGE OLSEN.	Director.
DICK GARDNER.	Alto sax, clarinet and vocals.
ROBERT GRIMES.	Alto sax and clarinet.
HAROLD SELLS.	Tenor sax and clarinet.
FRANK ZULLO.	1st Trumpet.
BOBBY BORGER.	2nd Trumpet.
RAY ROBINSON.	Trombone.
LOUIS BUSH.	Piano.
JACK GIFFORD.	Piano and vocals.
BOB RICE.	Guitar and vocals.
LYN COLE.	Guitar and vocals.
ADRIAN FREICHE.	Violin.
BILL BARDO.	Violin.
HENRY SCHLOSSBERG.	Violin.
PAUL KRUSE.	'Cello.
EDDIE MCKIMMEY.	Bass.
JOHN JACOBS.	Drums.
ETHEL SHUTTA.	Vocals.

## H.M.V.

Because My Baby Don't Mean Maybe Now. B5518.  
 Big City Blues. B5655.  
 Blue Baby. B5432.  
 Breakaway. B5654.  
 Bye-bye, Blackbird. B5114.  
 Hi-Diddle-Didle. B5121.  
 Horses. B5070.  
 Just a Little Thing Called Rhythm. B2268.  
 Little Bit Bad. B5050.

New King of Man. B1890.  
 Pickin' Cotton. B5591.  
 Tain't No Sin. B5796.  
 Varsity Drag. B5496.  
 Walkin' with Susie. B5655.  
 Where's that Rainbow. B5292.  
 Worryin'. B5428.

## VICTOR.

Beale-Street Blues. 19457.  
 It's Gonna Be You. 24139.  
 Pink Elephants. 24139.

## AMERICAN COLUMBIA.

Savage Serenade. 2810-D.

**The Omega Collegians.**—This British combination was formed in 1920 by Harold B. Miller. The unit was an amalgamation of the Omega Four and Boston Miller's Novelty Band.

For some years the Omega Collegians played in and around Glasgow, followed by engagements at the State Cafés in Liverpool and Manchester. Then the band went to the Metropole, Brighton, after which they came to London and played at the Empress Rooms. Later they went to the Isle of Man and for some considerable time played at the Villa Marina. In the latter part of 1928 the combination was disbanded.

HAROLD B. MILLER.	Saxes, clarinet, trumpet, trombone, and vocals.
HAMISH CHRISTY.	Trumpet, trombone and vocals.
GEORGE SCOTT-WOOD.	Piano, arranger and vocals.
LINDSAY MELVIN.	Banjo and guitar.
BILL HUTCHEON.	Drums.

*Note.*—Lindsay Melvin was succeeded by Tony Anderson, tenor sax and trumpet.

## WINNER.

Merely an Excuse.  
 There's a Rickety-Rackety Shack.  
 Who's that Knocking at My Door?  
 Yes, She Do, No, She Don't.

**Onyx Club Boys.**—These American combinations were organised in late 1935 and early 1936. In turn they succeeded the Reilly-Farley group in the Onyx Club, New York.

Late 1935.

RED STANLEY.	Leader and
	trombone.
JAMES HANSON.	Trumpet.
PAUL RICCI.	Tenor sax.
HORACE DIAZ.	Piano.
ART GIBBONS.	Guitar and
	vocals.
MORTON STULMAKER.	Bass.

1936. STUFF SMITH'S ONYX CLUB BOYS.

STUFF SMITH.	Leader, violin
	and vocals.
ELLIOTT JONES.	Trumpet.
LEONARD SMITH.	Piano.
BOB BENNETT.	Guitar.
MACK WALKER.	Bass.
JOHN WASHINGTON.	Drums.

VOCALION.

I Hope Gabriel Likes My Music. 3170.  
 I'm Putting All My Eggs. 3170.  
 I'se a Muggin'. 3169.  
 I'se a Muggin' Musical Numbers. 3169.

**The Original Black Band.**—This coloured American combination made its appearance on Guardsman records in the middle 'twenties in this country, and is said to be a combination from Fletcher Henderson's Orchestra of that period.

GUARDSMAN.

Copenhagen.  
 Panama. 7013.  
 Throw-down Blues. 7012.

**Original Capitol Orchestra.**—Little is known of this combination except for the fact that most of the recordings were made in New York by various groups of white American musicians.

ZONOPHONE.

Apple Sauce. 2355.  
 House of David Blues.  
 I Wish I Could Shimmy. 2355.  
 Tiger Rag. 2447.  
 Why Worry Blues.

**The Original Dixieland Jazz Band.**—In 1914, when this American combination was first organised, the members comprised Gus Miller, clarinet; Raymond Lopez, leader and trumpet; Tom Brown, trombone; Albert Loyacano, piano; and William Lambert, drums. The band was installed at the Gronewald Café in New Orleans and was then known as Brown's Band.

Two years later the combination moved to Chicago, and played in Lamb's Café under the name of Brown's

Band from Dixieland. In 1917 the unit was re-organised and became known as the Original Dixieland Jazz Band. The following year the band went to New York, where, after vaudeville appearances, it settled down in Reisenweber's Restaurant. At this time the personnel was made up of Larry Shields, clarinet; La Rocca, trumpet; E. B. Edwards, trombone; Henry Ragas (later Russell Robinson), piano; and Tony Sparrbarro, drums.

Then, in 1919, the Original Dixieland Jazz Band came to England, and in London played at the London Hippodrome followed by appearances in Martan's Club, Rector's Club and Hammersmith Palais de Danse. The personnel at that time comprised:—

D. J. "NICK"	Leader and
LA ROCCA.	trumpet.
EMILE CHRISTIAN.	Trombone.
LARRY "PAT"	
SHIELDS.	Saxophone and
	clarinet.
RUSSELL ROBINSON.	Piano.
TONY SPARRBARRO.	Drums.

La Rocca was responsible for such compositions as "Livery Stable Blues," "Tiger Rag," "Fidgety Feet," "Ostrich Walk," "At the Jazz Band Ball," "Skeleton Jangle" and others. Raymond Lopez wrote "Stack o' Lee Blues" and "Bees Knees," the latter in conjunction with Ted Lewis, while E. B. Edwards composed "Sensation Rag" and Henry Ragas wrote "Bluin' the Blues."

After the return of the unit to America, Bennie Kreuger, alto sax, Al Bernard, vocalist, and Billy Jones, piano, recorded with the combination.

H.M.V. 1919-1921.

At the Jazz Band Ball. B1021.  
 Bluin' the Blues. B1022.  
 Broadway Rose. B1216.  
 Home Again Blues. B1227.  
 Jazz Me Blues. B1257.  
 Margie. B1199.  
 Ostrich Walk. B1021.  
 Palestena. B1199.  
 Sensation Rag. B1022.  
 Sweet Mamma, Papa's Gone Mad. B1216.

VICTOR. 1918-1920.

Bow-wow Blues. 18850.  
 Clarinet Marmalade. 18513.  
 Crazy Blues. 18729.

Dangerous Blues. 18798.  
 Dixieland Jazz-band One-Step. 18255.  
 Fidgety Feet. 18564.  
 Lazy Daddy. 18564.  
 Livery Stable Blues. 18255.  
 Mournful Blues. 18513.  
 Royal Garden Blues. 18798.  
 St. Louis Blues. 18772.  
 Skeleton Jangle. 18472.  
 Tiger Rag. 18472.

## COLUMBIA. 1920.

Alice Blue Gown. 824.  
 At the Jazz Band Ball. 735.  
 Barnyard Blues. 735.  
 Darktown Strutters' Ball. 2903.  
 I Lost My Heart in Dixieland. 815.  
 I'm Forever Blowing Bubbles. 805.  
 Indiana. 2903.  
 I've Got My Captain. 815.  
 Lasses Candy. 759.  
 Look At 'Em Doin' It. 748.  
 Mammy o' Mine. 804.  
 My Baby's Arms. 805.  
 Ostrich Walk. 736.  
 Satanic Blues. 759.  
 Sensation Rag. 736.  
 Soudan. 829.  
 Sphinx. 824.  
 Tell Me. 804.  
 Tiger Rag. 748.

## PARLOPHONE. 1925.

Toddlin' Blues. E5116.

## OKEH. 1924.

Some of these Days.

## ÆOLIAN.

Oriental Jazz. 12097.  
 Ostrich Walk.  
 Tiger Rag.

## VOCALION. 1935. A Russ Morgan Combination.

I Live For Love. 3084.  
 I'm Sitting High. 3084.  
 Slipping Thru My Fingers. 3099.  
 You Stayed Away. 3099.

**The Original Memphis Five.**—This American combination was organised in early 1923 under the leadership of Phil Napoleon, the white trumpet player. The group recorded extensively with nearly every American company until 1928, when the unit was disbanded.

In 1932 Phil Napoleon assembled a new unit for recording purposes with Columbia in America.

1923-1928.

PHIL NAPOLEON. Trumpet.  
 MIFF MOLE. Trombone.

JIMMY LYTELL. Clarinet.  
 FRANK SIGNORELLI. Piano.  
 JACK ROTH. Drums.

*Note.*—Vincent Grande, trombone, is said to have recorded with this group.

## IMPERIAL.

Bees Knees. 1142.  
 House of David Blues. 1249.  
 Maybe. 1301.  
 Maybe She'll Phone Me. 1305.  
 Oh, Sister, Ain't that Hot? 1274.  
 Running Wild. 1186.  
 Shake Your Feet.  
 Steppin' Out. 1310.

## H.M.V. 1923.

Snakes Hips. B1663.  
 Who's Sorry Now? B1663.

## VICTOR.

Anything.  
 How Come You Do Me? 19480.  
 Jazz Me Blues.  
 Meanest Blues. 19480.  
 Sob Sister Sadie. 19594.  
 Song for Sale.  
 Static Strut. 20039.  
 Tampeekoe. 20039.  
 Throw-down Blues. 19594.  
 Tin-roof Blues.  
 Toddlin' Blues.

## PATHÉ-ACTUELLE. Some with vocals by Annette Hanshaw.

Aunt Hagar's Blues. 020900.  
 Blue Grass Blues. 10718.  
 Great White Way Blues. 10505.  
 He May Be Your Man. 10476.  
 Indiana Stomp. 11097.  
 Ivy, Cling to Me. 020900.  
 Ji Ji Boo. 10470.  
 Military Mike. 11097.  
 Nothin'. 11471.  
 Play It Red. 11471.  
 Railroad Man. 10505.  
 Sioux City Sue. 10718.  
 Stop Your Kidding. 10470.  
 What Do I Care? 11421.  
 Wistful and Blue. 11421.  
 You Can Have Him Blues. 10476.

## PATHÉ.

I Never Miss the Sunshine. 1742.  
 That Red-headed Girl. 1742.

## AMERICAN COLUMBIA.

It Ain't Conna Rain No Mo'. 1155-D.  
 Pickles. A-3924.  
 Red-hot Mamma. 1155-D.

## PARAMOUNT.

Back o' Town Blues. 20281.  
 St. Louis Gal. 20281.

## PURITAN.

Four O'Clock Blues. 1265 and 11192.  
 Haunting Blues. 1265 and 11192.

## PERFECT.

How Come You Do Me? 14322.  
 I'm Going Back to Those. 14315.  
 Somebody Stole My Gal. 14322.

## LINCOLN.

Hootin' de Hoot.  
 I Want to See My Tennessee.

## BELL.

Chicago, that Toddling Town. P168.  
 Got to Cool My Doggies Now. P168.

## EMERSON.

Lots o' Mamma. 10725.  
 Mindin' My Business. 10725.  
 Red-hot Mamma. 10782.  
 Wait Till You See My Gal. 10782.

## VOCALION.

Beale-Street Blues. 15805.  
 I'm More than Satisfied. 15712.  
 Kansas City Kitty. 15810.  
 Memphis Blues. 15805.  
 My Angeline. 15712.

## BRUNSWICK.

Chinese Blues. 3039.  
 \*How Come You Do Me? 3713.  
 \*Lovey Lee. 3713.  
 Tain't Cold. 3039.

## 1932.

PHIL NAPOLEON.	Trumpet.
TOM DORSEY.	Trombone.
JIMMY DORSEY.	Clarinet.
FRANK SIGNORELLI.	Piano.
TED NAPOLEON.	Drums.

## PARLOPHONE.

Anything R1297.  
 Jazz Me Blues. R1399.

## AMERICAN COLUMBIA.

My Honey's Lovin' Arms. 2577-D.  
 St. Louis Gal. 2577-D.

**Will Osborne.**—Will Osborne was born in Edmonton, Canada, in 1907. He is the son of Lord and Lady Oliphante, of the Barony of Gask, Scotland.

Following his education at St. Andrews College, he studied music in London, Paris, Canada and America. He is a thorough musician and an authority on the modern classics.

In 1924 he organised his first orchestra, in New York. The combination was made up of six players,

four of whom are still with him. Osborne was one of the first to introduce the soft crooning style of music that for several years was so popular with radio listeners. After various appearances in New York, his orchestra was augmented from six to ten, from ten to thirteen, and eventually to its present strength of sixteen instrumentalists.

Will Osborne and his Orchestra established a record for broadcasting in America in 1933, having fourteen broadcasting periods a week from the five major stations of America—WJZ, WEA, WABC, WOR and WMCA, the first being the key station to America's famous radio networks.

The band has played in numerous American hotels, including the Netherlands Plaza and Castle Farms, in Cincinnati; the Club Forrest, in New Orleans; the Club Restaurant and the Hotel Bossert in Brooklyn; and the Park Central and Paradise Café in New York.

Osborne and his Orchestra have appeared in several motion pictures for Warner Brothers and he, himself, is the composer of "Beside an Open Fireplace" and "What's a Good Fellow Going to Do?"

## 1935.

WILL OSBORNE.	Leader and vocals.
BRUCE YANTIS.	1st Violin.
JACK SMALL.	2nd Violin.
ELLIOTT RUSSELL.	3rd Violin.
GERALD BITTICK.	4th Violin.
FRANK SALTO.	1st Sax and clarinet.
TONY CASTELLANO.	2nd Sax and clarinet.
HAROLD LAWSON.	3rd Sax and clarinet.
JOE DENTON.	4th Sax and clarinet.
JOHN DILLIARD.	1st Trumpet.
TOM MURPHY.	2nd Trumpet.
ESTES MANASCO.	3rd Trumpet.
YANK LAUSEN.	Trombone.
SIMON EINHORN	Piano.
GEORGE ODELL.	Guitar.
ALFONSO DEL	
AQUILLA.	Bass.
WILLIAM GUSSAK.	Drums.

Other instrumentalists who have served with the unit include Frank Froeba, piano; Jack Stacy, saxes; and George McGhee, trumpet.

\* Also issued on Panachord under the title of Jack Wynn's Dallas Dandies.

## PANACHORD.

From Me to You. 25558.  
 I Couldn't Tell Her. 25580.  
 Isn't It Heavenly? 25558.  
 It's Within Your Power. 25494.  
 Just One More Chance. 25098.  
 Limehouse Blues. 25035.  
 My Bluebird's Singing the Blues.  
     25545.  
 Thank Heaven for You. 25545.  
 That's All that Matters to Me. 25512.  
 Under a Blanket of Blue. 25579.  
 You're Beautiful To-night, My Dear.  
     25531.

## WINNER.

Blue Moments. W32.  
 Day You Came Along. W23.

## MELOTONE.

Cocktails for Two. M12996.  
 Continental. M13154.  
 Ev'ry Day. M13266.  
 I'm Growing Fonder of You. M13239.  
 Sweet Music. M13266.  
 What a Difference a Day Made!  
     M13223.

## REX. 1935.

Continental. 8353.  
 Down By the River. 8500.  
 I've Got an Invitation. 8408.  
 June in January. 8366.  
 So Red the Rose. 8522.  
 With Every Breath I Take. 8366.

# P

## PALACE TRIO—PURVIS

**PALACE TRIO, The.**—This unit, an early American combination, was composed of saxophone, accordion and piano. No details have been discovered concerning the names of the instrumentalists.

H.M.V. 1920-1921.

Hold Me. B1157.

I'll See You in C-U-B-A. B1161.

**Joe Paradise and his Music.**—This British recording band was organised in October 1935 by Stan Patchett, British correspondent to the *Australian Music Maker*.

ALBERT HARRIS.	1st Guitar.
GEORGE ELLIOTT.	2nd Guitar.
JOE YOUNG.	3rd Guitar.
LAURIE BOOKIN.	Violin.
PHIL GREEN.	Piano.
GEORGE SENIOR.	Bass.
MARJORIE STEDEFORD.	Vocals.

PARLOPHONE. 1935.

Lady Be Good. F327.

Limehouse Blues. F288.

Love's Serenade. F356.

Solitude. F288.

Sweet Sue, Just You. F327.

Twelfth Street Rag. F356.

LAURIE BOOKIN. Alto sax and violin.

MARTIN SMUTS. Alto sax and violin.

ALBERT PIKE. Tenor sax and viola.

JOE YOUNG. Guitar.

GEORGE SENIOR. Bass.

PHIL GREEN. Harpsichord.

PARLOPHONE.

Body and Soul. F427.

Memories of You. F380.

Moon Glow. F406.

\*Squareface. F380.

West End Blues. F427.

Whispering. F406.

**Tiny Parham.**—Tiny Parham, coloured American composer and pianist, was born in Chicago, where he has spent most of his time playing with his own orchestra at the Granada Café.

Parham is the composer of "Sud Buster's Dream," "Doin' the Jug-Jug," "Black Cat Moan," "Cathedral Blues," "Dixieland Doin's," "Echo Blues," "Fat Man Blues," "Pigs Feet and Slaw," "Washboard Wiggles," "Steel String Blues," "Memphis Mamie," "Nervous Tension," "Bombay," "After All I've Done for You" and many others.

His principal vocalist for many years has been Tommy Brookins, who is responsible for the refrains in the recordings of "My Dreams" and "After All I've Done for You."

PARAMOUNT. Tiny Parham, piano, and Johnny Dodds, clarinet.

Loveless Love. 12483.

Nineteenth Street Blues. 12483.

H.M.V.

Doin' the Jug-Jug. B4839.

Sud Buster's Dream. B6150.

VICTOR.

After All I've Done for You. 23432.

Black Cat Moan. V-38126.

Blue Island Blues. V-38041.

Blue Melody Blues. V-38047.

Blue Moon Blues. 23027.

Bombay. 23426.

Cathedral Blues. V-38111.

Clarice. 21659.

Cuckoo Blues Stomp. 21553.

Dixieland Doin's. V-38111.

Echo Blues. V-38076.

Fat Man Blues. V-38126.

Golden Lily. 23426.

Head Hunter's Dream Stomp. 21553.

Jogo Rhythm. V-38009.

Jungle Crawl. V-38082.

Lucky "3-6-9." V-38082.

Memphis Mamie. 23386.

My Dreams. 23432.

Nervous Tension. 23386.

Pig's Feet and Slaw. 23410.

Rock Bottom. 22842.

Skag-a-Lag. V-38054.

Snakes Eyes. 21659.

\* Vocal by Stan Patchett.

Steel String Blues. 23410.  
 Stompin' On Down. V-38060.  
 Stuttering Blues. V-38009.  
 Subway Blues. V-38041.  
 That Kinda Love. V-38047.  
 Tiny's Stomp. V-38060.  
 Voodoo. V-38054.  
 Washboard Wiggles. V-38076.

**Patti.**—For those who are interested in stringed instruments Patti, the American "banjo wizard," should not be overlooked. Little has been heard of Patti in this country except for the two recordings issued in 1932.

**BRUNSWICK.** Banjo solos.

St. Louis Blues. 1359.

Tiger Rag. 1359.

**Jack Payne.**—Jack Payne, British orchestra leader, was born in Leamington, Warwickshire, on August 22nd, 1899. As a youth his one ambition was to be an aviator, and this was realised when he served in the Royal Flying Corps during the War, being stationed at Scampton, in Lincolnshire.

It was while he was in the R.F.C. that he organised small dance bands and became interested in dance music. After the Armistice he decided to take up dance music as a profession. He formed a small band, and for a time played in various parts of the country. Then in 1925 he approached the Hotel Cecil, with the result that Jack Payne, with a six-piece combination, appeared in London. When the British Broadcasting Corporation commenced their relay from the Hotel Cecil, the band increased its personnel to ten. Bert Read was the pianist and principal arranger.

In February 1928 Jack Payne was appointed Director of Dance Music to the B.B.C., with headquarters then at Savoy Hill. His orchestra commenced recording, and later made its first stage appearance at the London Palladium in April 1930. At that time there were sixteen in the combination.

Payne left the B.B.C. in March 1932, and later in the year his orchestra made its film debut in "Say It With Music," the title of which was adapted for the screen from his signature tune. It is interesting to note that at that time Jack Jackson was playing in the band.

In the latter part of 1933 the combination was reorganised, and has since been doing stage work throughout the country, in addition, of course, to its recording activities. In late 1935 the band appeared in the film "Sunshine Ahead."

1935.

JACK PAYNE.	Conductor and vocals.
DAVE STEPHENSON.	Alto sax and clarinet.
STANLEY OSBORNE.	Alto sax, clarinet and accordion.
SIDNEY MILLWARD.	Alto sax, clarinet and oboe.
PHIL TRIX.	Alto sax, clarinet and dancer.
CON LAMPRECHT.	Tenor sax, guitar and arranger.
BERT BULLIMORE.	Trumpet.
TOMMY MCQUATER.	Trumpet.
EDDIE FEARN.	Trumpet.
JACK JONES.	Trombone.
JESSE FULLER.	Trombone.
SYDNEY WILLIAMS.	Violin.
BERT POWELL.	Violin, viola and vocals.
BOB EASSON.	Violin, saxes and deputy conductor.
JIMMY DUNLOP.	Violin and dancer.
BILLY THORBURN.	Piano.
BILLY SCOTT-COOMBER.	Guitar and vocals.
RONNIE GENARDER.	Guitar, banjo and vocals.
BERT GROVES.	Bass.
CHARLIE ASPLIN.	Bass (Sousaphone).
JACK SIMPSON.	Drums.

**Note.**—Later in 1935 Jimmy Redmond succeeded Tommy McQuater; Joe Wyndham succeeded Jack Simpson; Norman Warren succeeded Billy Thorburn, and Billy Gaskin, trumpet, was added. In November Jock McLean succeeded Bill Gaskin and Alfred Edwards, saxes and multi-instrument man, was added.

**COLUMBIA.** Vocalist at this period was Ella Logan.

Choo Choo. CB228.  
 Hot and Heavy. 5205.  
 Hot Bricks. 5205.  
 Hot Coffee.  
 Okay Baby. CB208.  
 Shoo the Hoodoo Away. CB107.  
 Sweet Sue, Just You. 5074.  
 Without Love. CB300.

**IMPERIAL.**

- I Cover the Water-front. 2898.  
 Lazybones. 2907.  
 Stormy Weather. 2878.  
 There's a Cabin in the Pines. 2897.

**REGAL-ZONOPHONE.**

- Rhythmatisis. MR496.

**REX. 1934-1935.**

- I Wished on the Moon. 8608.  
 Lazy Rhythm. 8179.  
 Lulu's Back in Town. 8622.  
 \*My Dance. 8483.  
 Tiger Rag. 8179.

**Eddie Peabody.**—Eddie Peabody, American string instrumentalist, was born in Reading, Massachusetts, on February 19th, 1902. He is the master of the banjo, guitar, mandoline and various other string instruments.

Eddie enlisted in the U.S. Navy in 1917 and had three years' submarine service. His musical career began when he organised a dance orchestra in 1925, making his debut as Master of Ceremonies at the Granada Theatre in San Francisco. Various theatre appearances followed until 1931, when he visited Europe, appearing in London, Dublin, Paris and Monte Carlo.

Since his return to America his time has been taken up by theatre, radio and recording activities. His wife is Maude Kelly, whom he married in 1924. His chief hobby is his orange ranch, and he loves to tell everyone that his permanent address is Eddie Peabody Rancho, Riverside, California.

Eddie is little known in this country except for his recordings, in which he usually sings the vocals.

**COLUMBIA. 1932.**

- Indian Love Call. DB812.  
 Just a Crazy Song. DB702.  
 Rhapsody in Blue. DB812.  
 St. Louis Blues. DB713.  
 Some of these Days. DB713.  
 This is the Day of Days. DB702.

**Red Perkins' Dixie Ramblers.**—No details are available concerning this American group.

**CHAMPION. 1935.**

- Hard Times Stomp. 40044.  
 Old Man Blues. 40044.

**Harry Perritt's Orchestra.**—In 1934 when Jack Buchanan's show, "Mr.

Whittington," was playing in London and then on tour, the orchestra with the show was under the direction of Harry Perritt, who for many years has been associated with theatre orchestras in this country.

When the show eventually returned to London, Harry Perritt's Orchestra recorded two titles, both being dedicated to Jack Buchanan, who concluded the arrangements for the recording session.

The combination included Gil Port, bass sax; Tommy Band, 1st trumpet; Claude Ivy, piano; Len Fillis, guitar; Leslie Norman, saxes; Len Hunt, drums, and others.

**COLUMBIA. 1935.**

- Buchanan Stomp. FB1076.  
 J.B. Blues. FB1076.

**Jack Pettis.**—Jack Pettis, American saxophone player, came into prominence with Ben Bernie's Orchestra, with which he was featured for many years, in addition to acting as assistant conductor and arranger.

When Pettis launched out as a leader, he accompanied Ann Pennington on a vaudeville tour that culminated in an engagement at the Palace in New York. Shortly after he became the leader of the "S.S. Leviathan" Night Club Orchestra, and later appeared at the Club Delmonico with Morton Downey. During this period he was broadcasting regularly over the Columbia network.

Then Pettis played in Pittsburg, Baltimore and Long Island. In 1932 he appeared at the Summer Terrace of the Hotel New Yorker and broadcast from station WEA. More recently he has been playing with various American combinations.

Jack Pettis is the composer of "Stockholm Stomp," "Bugle-call Rag," "Hot Heels," "Up and At 'Em," and others. For a time he played and recorded with the New Orleans Rhythm Kings.

**IMPERIAL.** Jack Pettis' Orchestra, with Joe Venuti, violin; Eddie Lang; guitar; Irving Kaufman; Harold Lambert; and Richard Hillpot.

- Ain't She Sweet? 1742.  
 Little White House. 1774.  
 Looking at the World. 1742.  
 Muddy Water. 1774.

\* With Garland Wilson on piano.

**H.M.V.** Jack Pettis' Pets, with Benny Goodman, saxes and clarinet; Jimmy McPartland, trumpet; Jack Teagarden, trombone; and Dillon Ober, drums.

Bugle-call Blues. B6288.

**VICTOR.**

Bag o' Blues. 21793.

Goin' the New Low Down. 21559.

Freshman Hop. 21793.

Spanish Dream. 21559.

**PARLOPHONE.** With Bill Moore, trumpet; Jack Teagarden, trombone; Benny Goodman, clarinet; and Al Goering, piano.

Sweetest Melody. R673.

**OKEH.**

Bag o' Blues. 41410.

**VOCALION.**

Broadway Stomp. 15761.

Dry Martini. 15703.

Fireworks. 15761.

Hot Heels. 15703.

**The Philadelphians.**—No information has been gathered concerning this obscure white American combination.

**GUARDSMAN.**

Swanee River Blues. 1587.

Victorina Blues. 1587.

**Syd Phillips.**—Syd Phillips was born in London on June 14th, 1907. The outbreak of the War prevented him from completing his studies in Italy, and after leaving school he joined a small dance band.

Later he organised his own unit, Syd Phillips and his Melodians, and won the first *Melody Maker* contest at the Kew Palais de Danse. The unit was composed of himself on sax, his two brothers, Ralph and Harry, on banjo and trumpet respectively, Syd Kreeger on piano and trombone, and Joe Bavis on drums, tenor sax and clarinet. Ralph also doubled on guitar and Harry on violin.

In 1930 Syd decided to concentrate on arranging. For a short time he worked with a London publisher, and he then joined the orchestra of Bert Ambrose, with whom he does much of the arranging, in addition to his duties as featured baritone saxophone player.

He is the composer of "B'Wanga."

**EDISON BELL.** Saxophone solo by Syd Phillips, with John Pacques on piano.

Hot Sax. 0217.

**Phillips Louisville Jug Band.**—A mystery still surrounds this American combination. Only two titles have been issued in this country, "Smackin' the Sax" and "That's Your Last," and both of these compositions are credited to Phillips and Tilford, a meagre scrap of information that tells little or nothing.

**BRUNSWICK.**

Smackin' the Sax. 1265.

That's Your Last. 1265.

**AMERICAN BRUNSWICK.**

Sing, You Sinners. 7194.

Soldier Boy Blues. 7207.

That's a Lovely Thing for You. 7207.

Tiger Rag. 7194.

**The Piccadilly Players.**—This combination, a British unit, played in the Piccadilly Hotel between 1928 and 1929 under the direction of Al Starita.

**AL STARITA.** Alto sax and clarinet.

**EDDIE LEE.** Alto sax and clarinet.

**GEORGE SMITH.** Tenor sax.

**SID BRIGHT.** Piano.

**ARCHIE HUGHES.** Guitar.

**ALF FIELD.** Bass.

**BILL HARTY.** Drums.

**COLUMBIA.** 1929.

Bogey Wail. 5372.

From Monday On. 5156.

He's a Good Man to Have Around.

5523.

I Know that My Baby is Cheatin' on Me. 5120.

**The Piccadilly Revels Band.**—This British combination was formed in 1927 by Jack Hylton, and placed under the direction of Ray Starita. Between 1927 and 1929 the unit played in many London resorts, including the Piccadilly Hotel and the Princes Restaurant.

**RAY STARITA.** Saxs and clarinet.

**ERNE C. SMITH.** Saxs and clarinet.

**PHILIP CARDEW.** Saxs and clarinet.

**ERIC SIDAY.** Violin.

**FRED H. PITT.** 1st Trumpet.

**ANDY RICHARDSON.** 2nd Trumpet.

**BILL HALL.** Trombone.

**DONALD THORNE.** Piano.

**JACK HILL.** Banjo and guitar.

**CLEMENT LAWTON.** Bass.

**RUDY STARITA.** Drums and xylophone.

## COLUMBIA. 1927-1929.

- Ain't She Sweet? 4326.  
 Back Beats. 4415.  
 Brown Sugar.  
 Buffalo Rhythm. 4610.  
 Deep River Blues. 4641.  
 Do the Black Bottom with Me. 4444.  
 Don't Tell the World. 4415.  
 Go, Joe, Go. 4610.  
 Muddy Water. 4413.  
 Nashville Nightingale. 4472.  
 Rhythm is the Thing. 4313.  
 Rhythm King. 5266.  
 Tapping the Time. 4472.  
 Varsity Yale Blues. 4641.  
 Yale Blues. 4603.

**The Pickens Sisters.**—The three Pickens sisters, Helen, Georgia and Patti, American vocalists, were born in Georgia.

In addition to their many vocal recordings, usually accompanied by a combination including Jimmy Dorsey, clarinet, and Tony Colucci, guitar, they have been featured in several of the discs made by Paul Whiteman and his Orchestra.

In 1935 the Pickens Sisters commenced recording with their own combination.

## H.M.V.

- Goodnight, Moon. B4176.  
 Lawd, You Made the Night Too Long. B4212.  
 San. B4250.  
 Sentimental Gentleman from Georgia. B4950.  
 Somebody Loves Me. B4191.  
 Sweet Georgia Brown. B4250.  
 Too Many Tears. B4191.  
 Was That the Human Thing to Do? B4176.

## VICTOR.

- China Boy. 24355.  
 Darktown Strutters Ball. 24355.

**Murray Pilcer.**—Murray Pilcer, American drummer and orchestra leader, was born in New York City on October 10th, 1892. His brother is the famous dancer Harry Pilcer.

Murray is one of the pioneers of jazz. Between 1910 and 1915 he was playing in New York at the Hotels Astor and Ritz-Carlton, the "400" Club, and in Atlantic City in the Submarine Grill Room of the Traymore Hotel.

He arrived in London in August 1916 with the first white American band,

Murray Pilcer's American Sherbo Sextette, the members of which comprised:—

- |                |                           |
|----------------|---------------------------|
| PHIL GOLDMAN.  | Saxophone and banjo.      |
| BOB BUSHARD.   | Leader, violin and banjo. |
| ARTHUR KLEIN.  | Piano.                    |
| BEN WILLIAMS.  | Banjo and banjo-line.     |
| JOE ARNOLD.    | Tenor banjo and violin.   |
| MURRAY PILCER. | Director and drums        |

This combination played at Maison Lyons, Oxford Street, the Trocadero, the old Oxford Theatre and the Savoy Hotel. In 1922 Murray went back to Maison Lyons with an all-British band, his American unit returning to New York. Then Murray went to New York and brought back the Georgians and Bob Bennett's Band. He appeared with his British unit at the Popular Café.

Music-hall appearances and engagements at Ciro's Club, Selfridge's and the Wimbeldon Palais de Danse followed. Between 1929 and 1935 he was playing in Margate at the Café Normandie, where he created a name for himself as a showman and stuntsman.

In June 1935 he took his band to the Prince's Café, Piccadilly, London, where he has since been playing.

## 1919. MURRAY PILCER'S JAZZ BAND.

- |                 |           |
|-----------------|-----------|
| LOUIS DE JONG.  | Violin.   |
| ARTHUR COOMBS.  | Saxes.    |
| SAM DE WOLF.    | Bassoon.  |
| JACK RIMMER.    | Trumpet.  |
| STANLEY JONES.  | Trombone. |
| VAN RUTH.       | Piano.    |
| NORTON GREENOP. | Banjo.    |
| WILLIAM FOWLER. | Bass.     |
| MURRAY PILCER.  | Drums.    |

## WINNER.

And they Called it Dixieland.  
 Moaning Trombone.

## 1933. MURRAY PILCER'S SOCIETY DANCE ORCHESTRA.

- |                   |                        |
|-------------------|------------------------|
| MURRAY PILCER.    | Leader and director.   |
| STEVE KING.       | Alto sax and clarinet. |
| JIMMY GOSS.       | Alto sax and clarinet. |
| STAN QUIDDINGTON. | Tenor sax.             |
| JIM TROWBRIDGE.   | Violin and vocals.     |
| ARTHUR FROTILLA.  | Trumpet.               |

FRANK WILLIAMS.	Trombone.
CHARLIE HALL.	Piano.
LOU NEWMAN.	Piano.
BOB COUZENS.	Banjo.
BILL FROGLEY.	Bass.
EDDIE FOSTER.	Drums.

STERNO.

Keep Walking. 728.

Love Song of Old Valencia. 728.

**The Plantation Orchestra.**—When C. B. Cochran put on his revue, "Blackbirds," at the London Pavilion in the winter of 1926, the orchestra with the show was the Plantation Orchestra, an all-coloured combination from New York that played on the stage of the theatre.

This coloured band created an extraordinary sensation in London at the time, and was directed by Shrimp Jones. The unit included many notable instrumentalists, among them Johnny Dunn, creator of the "Wa Wa," who was at one time with W. C. Handy's Orchestra.

SHRIMP JONES.	Leader and vocals.
RUDOLPH DUNBAR.	Saxes and clarinet.
OLLY WILLIAMS.	Saxes and clarinet.
GEORGE SMITH.	Violin.
PIKE DAVIS.	1st Trumpet.
JOHNNY DUNN.	2nd Trumpet.
CALVIN JONES.	Trombone.
AL RICKSON.	Piano.
JOHN RICKS.	Bass.
JESS BALTIMORE.	Drums.

COLUMBIA. 1927.

Arabella's Wedding Day. 4238.

For Baby and Me. 4238.

Silver Rose. 4185.

Smiling Joe. 4185.

AMERICAN COLUMBIA. Johnny Dunn's Original Jazz Hounds.

Buffalo Blues. 14306-D.

Four O'Clock Blues. A3729.

Hawaiian Blues. A3729.

Sergeant Dunn's Bugle-call Blues.

14306-D.

Ham and Eggs. 14358-D.

You Need Some Lovin'. 14358-D.

**Billy Plonkit's Band.**—Several years ago, Dick Empson, a semi-professional tenor sax player with a sense of humour, created Billy Plonkit, a black-and-white character satirising the local "gigster."

The adventures of this character,

Billy Plonkit, accompanied by his satellites, Cyril, Stanley and Red Rogers, have appeared week by week in the British musical paper, the *Melody Maker*.

In September 1935 the unit materialised on a record made at a session by four London musicians. Dan S. Ingman, associate editor of the *Melody Maker*, wrote the sketch and speaks all five voices in the disc.

MICKY LEWIS.	Saxophone.
FREDDY MANN.	Trumpet.
FREDDY BRETHERTON.	Piano.
LEN WOOD.	Drums.

DECCA. 1935.

Billy Plonkit's Big Job. F5640.

**The Pods of Pepper.**—The writer has been unable to discover anything concerning the American combination bearing this title, which is thought to be the pseudonym used by a recording unit for the American Columbia Company.

The Pods of Pepper have nothing to do with the Four Pods of Pepper, an American vocal quartet that recorded "Ain't Got No Mama Now" backed by "Queen Street Rag" on American Brunswick 7103, and others.

AMERICAN COLUMBIA.

\*Gee, I Hate to Lose that Girl. 14664-D.  
Get Off Stuff. 14590-D.

\*I Was a Good Loser. 14664-D.  
You've Had Your Way. 14590-D.

**Ben Pollack's Orchestra.**—Ben Pollack, American drummer and orchestra leader, has recorded with the Charleston Chasers, Original New Orleans Rhythm Kings, various units directed by Red Nichols, and other combinations.

Pollack, composer of "That's a Plenty" and others, came into prominence in 1925 with his orchestra known as Ben Pollack and his Californians. For some considerable time his band was playing in Los Angeles at the Park Central Hotel. The unit also recorded under the pseudonyms of Ben's Bad Boys and Slim and his Hot Shots.

Ben Pollack still has his own combination that broadcasts regularly for the NBC. His wife, Doris Robbins, is the featured vocalist with the unit.

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\* With Banjo Ikey Robinson.

## 1927-1931. COLLECTIVE.

BEN POLLACK.	Drums.
BENNY GOODMAN.	Saxes and clarinets.
GIL RODIN.	
LARRY BINYON.	
JIMMY McPARTLAND.	Trumpet.
CHARLES SPIVAK.	Trumpet.
AL HARRIS.	Trumpet.
YANK LAWSON.	Trumpet.
JACK TEAGARDEN.	Trombone and vocals.
GIL BOWERS.	Piano.
VICTOR BREIDIS.	Piano.
DICK MORGAN.	Banjo.
HARRY GOODMAN.	Bass.
BOB HAGGART.	Bass.
RAY BEAUDUC.	Drums.
VICTOR MOORE.	Drums.

## H.M.V.

Buy, Buy for Baby.	B5596.
Deed I Do.	B5281.
Forever.	B5587.
She's One Sweet Show-girl.	B5596.
Sweetheart We Need Each Other.	B5729.
You're Always In My Arms.	B5729.

## VICTOR.

Bashful Baby.	22074.
Futuristic Rhythm.	21858.
He's the Last Word.	
If I Could Be With You.	
In the Hush of the Night.	22071.
Keep Your Undershirt On.	22267.
Let's Sit and Talk.	21858.
Louise.	21941.
Memphis Blues.	21184.
My Kinda Love.	21944.
On With the Dance.	21944.
Sally of My Dreams.	21857.
Sentimental Baby.	21827.
Singapore Sorrows.	21437.
Sweet Sue, Just You.	21437.
Then Came the Dawn.	21827.
True Blue Lou.	22089.
Wait Till You See "Ma Cherie."	21941.
Waiting for Katie.	21184.
When I First Met Mary.	
Where the Sweet Forget-Me-Nots.	22106.
Won'tcha.	22071.
You're the One for Me.	20461.

VICTOR. Under the title of Ben's Bad Boys, with Jimmy McPartland, trumpet; and Benny Goodman, clarinet.  
Wang Wang Blues. 21971.  
Yellow Dog Blues. 21971.

VICTOR. Under the title of Slim and his Hot Shots.

Mississippi Stomp.	V-38044.
That's a Plenty.	V-38044.

## AMERICAN COLUMBIA. 1934.

Deep Jungle.	2879-D.
Got the Jitters.	2870-D.
Here Goes.	2905-D.

I'm Full of the Devil. 2870-D.  
Swing Out. 2879-D.

**Lou Preager and his Band.**—Lou Preager was born in London on January 12th, 1906. During his school days he became a member of Joe Young's Orchestra. Later he entered the office of a chartered accountant, and then for some time worked in an advertising office.

In 1925 he went on the stage in revue. Three years later he joined Maurice Harford's Band at the Piccadilly Hotel. Harford and Preager joined Bert Firman's band and went to Paris. On their return to London the two formed their own combination and went to France, Spain and Egypt.

When Lou finally returned to London he made various appearances in the West End, notably at the old "43" Club. In March 1933 he opened up at Ciro's Club. Three months later the band moved into Romano's Restaurant, where they have been installed ever since. Their signature tune is "Let's All Go Down the Strand."

## 1935. LOU PREAGER'S BAND.

LOU PREAGER.	Leader.
FREDDY GARDNER.	Saxes and clarinet.
TEDDY WHITE.	Saxes, clarinet and arranger.
ROY MARTIN.	Tenor sax, clarinet and arranger.
ALF MORGAN.	Baritone sax.
HARRY OWEN.	1st Trumpet.
DICK KYTE.	2nd Trumpet.
MIFF SMITH.	Trombone.
GEORGE WEEDON.	Piano.
HARRY PIKE.	Guitar.
DON STUTELEY.	Bass.
JOHNNY MARKS.	Drums.
RONNIE HILL.	Vocals.

Reub Silver, formerly pianist, is now chief arranger. Harry Bentley, who died in March 1935, was the featured vocalist of the band from 1933 until early 1935.

## PANACHORD. 1935.

Everything is Hunky Dokey.	25750.
Louisiana Fairy Tale.	25778.
Music Goes 'Round and Around.	25822.

**Louis Prima.**—Louis Prima, white American trumpet player and vocalist, was born in New Orleans. He is of Italian descent, and was educated at the St. Aloysius High School and later at the Jesuits' High School.

When he was seventeen, his brother, also a trumpet player, went to Texas

with Mrs. Prima. Immediately they were out of hearing Louis had his brother's trumpet from its case. Four months later, when Mrs. Prima and his brother returned home, they found another trumpet-player in the family.

However, it is comparatively recently that Louis has come into prominence. Since 1934 he has been appearing in various New York theatres with his Swing Septet, a group of players whom he took to New York with him from New Orleans.

During 1935 he was playing at the "Famous Door," a New York Club much frequented by musicians and later opened his own club in Hollywood. Louis is the composer of "Worry Blues," "It's the Rhythm in Me" and others.

#### 1935. LOUIS PRIMA'S NEW ORLEANS GANG.

LOUIS PRIMA.	Trumpet and vocals.
GEORGE BRUNIES.	Trombone.
SIDNEY ARODIN.	Clarinet.
CLAUDE THORNHILL.	Piano.
GEORGE VAN EPS.	Guitar.
STANLEY GREEN.	Drums.

#### DECCA. 1935.

Breakin' the Ice.	F5450.
Bright Eyes.	F5499.
It's the Rhythm in Me.	F5528.
Jamaica Shout.	F5459.
Let's Have a Jubilee.	F5499.
Put On an Old Pair of Shoes.	F5621.
Sing It Way Low Down.	F5777.
Worry Blues.	F5528.

#### BRUNSWICK.

Swing Me with Rhythm.	02077.
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#### AMERICAN BRUNSWICK.

House Rent Party Day.	7376.
I Still Want You.	7320.
I'm Living in a Great Big Way.	7419.
Long about Midnight.	7335.
Star Dust.	7335.
Sugar is Sweet.	7431.
That's Where the South Begins.	7524.

#### H.M.V. 1935. Louis Prima, trumpet and vocals, Dave Rose, piano, and Norman Gast, violin.

Chinatown, My Chinatown.	X4494.
Dinah.	X4494.

LOUIS PRIMA.	Trumpet and vocals.
PEE WEE RUSSELL.	Clarinet.
FRANK PINERO.	Piano.
GARRETT MCADAMS.	Guitar.
JACK RYAN.	Bass.
SID WEISS.	Drums.

#### DECCA.

Basin Street Blues.	F5626.
Chasing Shadows.	F5621.
Chinatown, My Chinatown.	F5626.
How'm I Doin'?	F5692.
I Love You Truly.	F5911.
Solitude.	F5692.
Sweet Sue, Just You.	F5911.
Weather Man.	F5777.

#### AMERICAN BRUNSWICK.

I'm Shooting High.	7586.
I've Got My Fingers Crossed.	7586.
Lady in Red.	7448.
Let's Swing It.	7479.
Little Gypsy Tea-Room.	7479.
Plain Old Me.	7499.

**Prince's Band.**—This American combination was under the direction of Charles A. Prince. Between 1915 and 1920, the combination was one of the most regular recording units at work, their discs being issued both in this country and in America.

#### COLUMBIA. 1915-1920.

Ballin' the Jack.	520.
Down Home in Tennessee.	618.
Rag-a-Minor.	2916.
Rigoletto Rag.	2916.
Syncopated Walk.	540.
Walkin' the Dog.	540.

#### AMERICAN COLUMBIA.

Hesitating Blues.	A-5772.
Joe Turner Blues.	A-5854.
Nigger Blues.	A-5854.
St. Louis Blues.	A-5772.

**Jack Purvis' Orchestra.**—Jack Purvis, white American trumpet player, is the composer of "Dismal Dan," "Down Georgia Way," and others. He came into prominence with Hal Kemp and with his own recording combination for the Okeh Company.

For some time Purvis was playing with Charles Barnet's Orchestra. In 1935 he went to California, where he became very successful with broadcasting work. In late 1935 he joined Frank Froeba's Swing Band in New York.

#### COLLECTIVE ONLY.

JACK PURVIS.	Trumpet.
JAY C. HIGGINBOTHOM.	Trombone.
ADRIAN ROLLINI.	Bass sax.
FRANK FROEBA.	Piano.
DICK McDONOUGH.	Guitar.
JACK BLAND.	Guitar.
STANLEY KING.	Drums.
CHARLES KEGLEY.	Drums.

PARLOPHONE.

Be Bo Bo. R1252.

Dismal Dan. Ri449.

\*Down Georgia Way. R698.

\*Poor Richard. R992.

What's the Use of Crying, Baby?  
R166q.

When You're Feeling Blue. R890.

**PARLOPHONE.** Trumpet solo by Jack Purvis. Accompanying orchestra

comprises a contingent from Hal Kemp's band with John Trotter, piano; Eugene Kintzle and George Rose, guitars; Mate Weston, bass; and Joe Dale, drums.

Mental Strain at Dawn. R673.

ОКЕН. Trumpet solo by Jack Purvis,  
with same accompanying orchestra.

Copyin' Louis. 41404.

\* With Coleman Hawkins, tenor sax, added.

# Q

## QUAGLINO

**QUAGLINO'S QUARTET.**—This British combination was formed in the early part of 1933 by Frank Gregori, accordion player. The remaining instrumentalists comprised Brian Lawrence, violin and vocals; Mark Sheridan, guitar; and Harry Wilson, bass.

The quartet were installed as the resident band in Quaglino's Restaurant in London, and made many public appearances, their debut being made on the stage of the Carlton Theatre.

Later, Jim Easton, baritone sax and clarinet, and Harold Hood, piano, were added to the unit for recording work. Nat Gonella, trumpet, appeared with the combination several times during their public performances.

In addition to the many recordings under the title of Brian Lawrence and the Quaglino Quartet, the combination accompanied some of the vocal recordings made by the Carlyle Cousins.

In February 1935 Brian Lawrence left the unit, and shortly after organised his own combination. He was succeeded by Ray Menaldo and, following various other changes in personnel, the combination became known as Quaglino's Quintet.

1933 and 1934.

BRIAN LAWRENCE.	Leader, violin and vocals.
FRANK GREGORI.	Director and accordion.
MARK SHERIDAN.	Guitar.
HARRY WILSON.	Bass.

*Note.*—Jim Easton, baritone sax; and Harold Hood, piano; were added for recording purposes.

DECCA.

Dixie Lee. F3951.  
Keep On Doin'. F5002.  
Memphis by Mornin'. F5111.

PANACHORD.

Ain't She Sweet? 25723.  
Dinah. 25685.  
Nobody's Sweetheart. 25723.  
Shine. 25685.  
Somebody Stole My Gal. 25733.  
Tiger Rag. 25661.  
Yes Sir, That's My Baby. 25733.

In 1935 the combination was re-organised—Ray Menaldo, violin and vocals; Frank Gregori, accordion; Jim Easton, baritone sax and clarinet; and Harry Wilson, bass.

1935. RECORDING UNIT.

JIM EASTON.	Baritone sax and clarinet.
EDDIE LISBONA.	Piano-accordion.
ARTHUR YOUNG.	Piano.
ALBERT HARRIS.	Guitar.
TINY WINTERS.	Bass.

1935. BRIAN LAWRENCE'S LANSDOWNE HOUSE QUARTET. COLLECTIVE RECORDING COMBINATION.

BRIAN LAWRENCE.	Violin and vocals.
JIMMY DURRANT.	1st Alto sax and clarinet.
JIMMY GORDON.	2nd Alto sax and clarinet.
BOB FINDLAY.	Tenor sax.
EDDIE LISBONA.	Piano.
HARRY SHERMAN.	Guitar.
JIM RISLEY.	Bass.

DECCA. 1935.

China Boy. F5762.  
Darktown Strutters' Ball. F5852.  
Everybody Loves My Baby. F5852.  
Miss Annabelle Lee. F5762.  
On the Night of June Third. F5578.  
You're a Heavenly Thing. F5578.

# R

## RADIO RHYTHM RASCALS—RUSSELL

**RADIO RHYTHM RASCALS,** The.—This British recording combination came into existence in September 1935, being organised by the Columbia Company in London.

LEN FILLIS.	Guitar.
JACK LLEWLYN.	Guitar.
DICK ESCOTT.	Bass.
BRUCE MERRELL.	Piano.
VAL ROSING.	Vocals.

COLUMBIA. 1935.  
 Dinah. FB1107.  
 Shine. FB1236.  
 Sweet Sue, Just You. FB1107.  
 Whispering. FB1236.

**The Radiolians.**—This is a Belgium combination formed in Brussels by Gus DeLoof, a leading Belgium trumpet player. The unit recorded four titles, and more recently Gus DeLoof has devoted most of his time to recording work with various French film companies. During 1935 DeLoof was playing with Ray Ventura in France.

GUS DELOOF.	1st Trumpet.
BADUIN.	2nd Trumpet.
JOSE BREYERE.	1st Trombone.
MARCEL THIELEMANS.	2nd Trombone.
DAVID BEE.	1st Alto sax and clarinet.
J. LAUWERS.	2nd Alto sax.
FUD CANDRIX.	Tenor sax.
ANDRE LIEVENS.	Piano.
CHARLES DOLNE.	Guitar.
TUUR PEETERS.	Bass.
LEO SERLUPPENS.	Drums.

H.M.V.  
 Blue Duke. F273.  
 Shake Your Hip. F273.  
 \*Southern Lullaby. F272.  
 \*Who Taught You That? F272.

**Bert Ralton.**—Bert L. Ralton was born in Minnesota, U.S.A. He started

life as a newsboy, and received his education in Chicago.

In 1918 he joined Art Hickman's Orchestra in San Francisco. When Hickman was in New York, Ralton left the band and went to Havana, Cuba, where he organised his own combination.

He then decided to make a world tour, London being his first port of call. In 1920 he arrived in this country with the nucleus of his New York Havana Band, and towards the end of the following year appeared at the London Coliseum. Ralton created a sensation with his many eccentricities, one of which was smoking a cigarette and playing a clarinet at the same time.

For two years he played at the Savoy Hotel, and in 1923 the band went to Australia and New Zealand. On his return the unit was re-organised, and two years later he took the combination on a South African tour. In January 1927 Bert Ralton was accidentally shot dead while hunting on the African veldt.

### 1923-1927. COLLECTIVE.

BERT RALTON.	Leader, saxes and clarinet.
BILL BARTON.	Tenor sax and clarinet.
ALLAN WARREN.	Tenor sax and clarinet.
JACK JACKSON.	Trumpet.
M. ALEXANDER.	Trumpet.
FREDDY PITT.	Trumpet.
BEN OAKLEY.	Trombone.
FRANK COMPTON.	Piano.
LEW STONE.	Piano.
JOE BRANNELLY.	Banjo and guitar.
DICK ESCOTT.	Bass.
ALEC CRIPPS.	Drums.
HARRY GLENN.	Vocals.
HARRY SHALSON.	Vocals.

\* Also with Willy Lewis' Entertainers, four coloured boys.

## COLUMBIA.

Brown Eyes, Why Are You Blue? 3826.  
 Headin' for Home. 3825.  
 Headin' for Louisville. 3909.  
 What Did I Tell Ya? 3909.

COLUMBIA. Earlier recordings by the Savoy Havana Band, under the direction of Bert Ralton, in 1923. Nearly all are twelve inch records.

Blue Hoosier Blues. 952.  
 Broadway Blues. 955.  
 Down-hearted Blues. 954.  
 Farewell Blues. 953.  
 Henpecked Blues. 953.  
 My Sweetie Went Away Blues. 955.  
 Pyjama Blues. 3265.  
 Runnin' Wild Blues. 952.  
 Tain't Nobody's Business if I Do Blues. 954.  
 Yankee Doodle Blues. 3204.

**The Ramblers.**—The Ramblers are one of the leading bands in Holland. The combination was organised by Theodore Uden Massman in 1929, and during the succeeding years has been playing in Laren, at the Hamdorff Hotel and the Casino, and in Amsterdam, at the Carlton Hotel.

The unit has made two visits to London, mainly for recording purposes, the first visit being made in 1932 and the latter in 1933.

Theo Massman, pianist and arranger of the band, is the part composer of "Decca Stomp."

## 1929.

THEO MASSMAN.	Piano and arranger.
WILLIAM POPPINK.	Alto and baritone sax, clarinet and vocals.
DREESE.	Tenor sax and vocals.
EDDY MEENK.	Trumpet and vocals.
GERARD SPRUYT.	Trombone and saxes.
JACK PET.	Banjo and guitar.
KEES KRANENBURG.	Drums.

H.M.V. 1929. Under the title of the Original Ramblers.

Alabama Snow. B4821.  
 Every Morn. B4820.  
 High Tension. B4821.  
 Hot Lips. B4821.

## ODEON.

Avalon. 164117.  
 Broadway Medley. 164112.

Down Among the Sugar-cane. 164116 and 164117.  
 Haven't I. 164112.  
 When I Tip-Tip-Toe. 164116.

## 1932.

THEO MASSMAN.	Leader and piano.
WILLIAM POPPINK.	1st Alto sax, baritone sax, clarinet and vocals.
JACK DEMEMINT.	2nd Alto sax and clarinet.
ANDRE VAN DER OUDERAA.	Tenor sax, clarinet and violin.
EDDY MEENK.	1st Trumpet.
HENK HINRICHS.	2nd Trumpet.
GERARD SPRUYT.	Trombone.
JACK PET.	Guitar.
J. HILARIUS.	Bass.
KEES KRANENBURG.	Drums.

*Note.*—This combination was used for recording sessions in London in 1932. Owing to the sudden illness of Henk Hinrichs, his place was filled by Sid Buckman, of Roy Fox's Band.

## DECCA.

Business in F. F40308.  
 Chinatown, My Chinatown. F40309.  
 Erratic Rhythm. F40310.  
 Lazy Feet. F40309.  
 Music in My Fingers. F40308.  
 My Blue Heaven. F40310.

DECCA. Rhythm section the same and Jack Dememint succeeded by Rinus van Zelm. Brass section comprises Sam Dasberg, 1st trumpet; Jules Hagenaar, 2nd trumpet; and Gerard Spruyt, trombone.

Climbing Up those Golden Stairs. F3620.

Decca Stomp. F3588.  
 Everybody Loves My Baby. F3655.  
 Jig Walk. F3583.  
 13th December Stomp. F3620.  
 Vladivostock. F3588.  
 Way Down Yonder in New Orleans. F3655.  
 Who's Sorry Now? F3583.

## 1933.

THEO MASSMAN.	Leader and piano.
WILLIAM POPPINK.	1st Alto sax, baritone sax, clarinet and vocals.
JOOP HUISMAN.	2nd Alto sax and clarinet.
ANDRE VAN DER OUDERAA.	Tenor sax, clarinet and violin.

EDDY MEENK. 1st Trumpet.  
 HENK HINRICHS. 2nd Trumpet.  
 GEORGE HELVOIRT. 3rd Trumpet.  
 MARCEL THIELEMANS. 1st Trombone.  
 HEINZ LACHMAN. 2nd Trombone.  
 JACK PET. Guitar.  
 GERARD SPRUYT. Bass.  
 KEES KRANENBURG. Drums.

*Note.*—Gerard Spruyt formerly was playing trombone.

## DECCA.

Alabama Swing. F42011.  
 By the Shalimar. F42011.  
 Dancing Dogs. F5407.  
 Duke's Holiday. F42012.  
 Farewell Blues. F42029.  
 Manhattan Shuffle. F42012.  
 Ohio Serenade. F5407.  
 Shanghai Lil. F42020.  
 Sittin' On a Backyard Fence. F42020.  
 Tiger Rag.  
 White Heat. F42029.

## 1934. Recordings made with Coleman Hawkins.

THEO MASSMAN. Leader and piano.  
 WILLIAM POPPINK. Alto and baritone saxes, and clarinet.  
 ANDRE VAN DER TONOR sax,  
 OUDERAA. clarinet and violin.  
 COLEMAN HAWKINS. Tenor sax.  
 HENK HINRICHS. Trumpet.  
 MARCEL THIELEMANS. Trombone.  
 JACK PET. Guitar.  
 KEES KRANENBURG. Drums.  
 ANNIE DE REUVER. Vocals.

## DECCA.

After You've Gone. F5581.  
 Hands Across the Table. F42050.  
 I Only Have Eyes for You. F42050.  
 I Wish I Were Twins. F5457.  
 Netcha's Dream. F5775.  
 Some of these Days. F5581.  
 What Harlem Is to Me. F5775.

DECCA. Under the title of the *Swinging Rascals*, without Coleman Hawkins.  
 Wabash Blues. F5457.

**Ramona.**—Ramona Davies, American vocalist and pianist, came into the limelight when she joined Paul Whiteman in 1932. It was rumoured that Ramona had left Whiteman in the early part of 1935, but this was untrue, and she still remains the second pianist of his band and one of the featured vocalists.

She has recorded numerous vocals with the King of Jazz, one outstanding record being "Are You Makin' Any Money?" (Victor 24365). In addition, she has made a number of solos, accompanied by herself on piano, and by Roy Bargy, members of the Whiteman unit, Johnny Green, and others.

## H.M.V. 1933-1934.

Ah! the Moon is Here. 8090.  
 And Yet the World Rolls By. B8115.  
 Annie Doesn't Live Here Anymore. B8115.  
 Come Up and See Me Sometime. B8084.  
 Eadie Was a Lady. B8084.  
 Tony's Wife. B8014.  
 Turn Back the Clock. B8090.  
 Was My Face Red? B8046.  
 Weep No More, My Baby. B8046.  
 Who Do You Think You Are? B8014.  
 You're an Old Smoothie. B8008.

## VICTOR. 1932-1934.

\*Beat o' My Heart. 24597.  
 \*Broadway's Gone Hilly-Billy. 24598.  
 Goopy Geer. 24561.  
 Happy As the Day is Long. 24316.  
 \*House is Haunted. 24597.  
 I Hate to Think. 24277.  
 I Lay Me Down to Sleep. 24303.  
 I've Got to Sing a Torch Song. 24304.  
 My Cousin in Milwaukee. 24260.  
 Never Had an Education. 24277.  
 Not for All the Rice in China. 24445.  
 Penny for Your Thoughts. 24260.  
 Stay Out of My Dreams. 24303.  
 That's Love. 24520.  
 \*We're Out of the Red. 24598.  
 What Have We Got to Lose. 24268.  
 Who Walks in When I Walk Out? 24561.  
 Why Not? 24520.  
 You Excite Me! 24389.

## 1935. RAMONA AND HER GANG.

RAMONA (DAVIES). Piano and vocals.  
 JOHN CORDARO. Saxes and clarinet.  
 CHARLIE TEAGARDEN. Trumpet.  
 JACK TEAGARDEN. Trombone.  
 DICK McDONOUGH. Guitar.  
 ARTHUR MILLER. Bass.  
 LARRY GOMAR. Drums.

## H.M.V.

Barrel House Music. X4563.  
 Every Now And Then. B8406.  
 No Strings. X4563.

## VICTOR. 1935.

I Can't Give You Anything But Love. 25156.

**Joe Raymond's Orchestra.**—Joe Raymond, American violinist and orchestra leader, came into the limelight in 1922 with his own unit.

A few years later his combination was disbanded and Raymond joined the orchestra of Roger Wolfe Kahn, with whom he served as first violin and deputy conductor. Between 1927 and 1928 he was playing with Don Voorhees.

H.M.V. 1923. Joe Raymond's Orchestra.

Dirty Hands! Dirty Face! B1717.  
My Sweetie Went Away. B1704.

**Bert Read.**—Bert Read was born in 1908. As a youth he learned to play the piano, and while still at school was engaged to play in a night club.

He first came into prominence in 1927, when he was with Jack Payne at the Hotel Cecil in London. Later he joined Bert Ambrose, with whom he remained until April 1934, when he joined Henry Hall's B.B.C. Dance Orchestra.

DECCA. 1934. Piano solos.

Dainty Doll. F3977.  
Holiday. F3977.

**The Red Caps Orchestra.**—This American orchestra is directed by Russell Wooding, and is a combination of instrumentalists among the pullman porters (Red Caps) of the Grand Central Station in New York.

The combination includes Willie Jackson, vocalist; and Percy Robinson, brother of Bill "Bojangles" Robinson, on drums.

VICTOR. 1933.

Niagara Falls. 23382.  
Nina. 23382.

**The Red Devils.**—This group comprises a number of obscure coloured American instrumentalists.

AMERICAN COLUMBIA.

Dinah. 14586-D.  
Tiger Rag. 14568-D.

**Red (Pepper) Sam.**—This is a pseudonym used by Cliff Edwards ("Ukulele Ike"), vocalist, ukulele player and yodeler. Cliff was born in Hannibal, Montana, U.S.A. His father was a railway worker who

incited his young son to travel. Cliff has travelled throughout the United States, first as a wanderer, then as a vaudeville artist.

At one time he worked as a newsboy in New York, and then as a waiter.

In 1924 he stepped into the limelight with his recording work. Later he went to Hollywood, where he appeared in numerous pictures with Greta Garbo, Joan Crawford, Wallace Beery, Clark Gable, and others.

During the past few years he has devoted his time to the screen and recording work.

IMPERIAL.

Dinah. 2631.  
I'm Nobody's Sweetheart Now. 2631.  
San. 2825.  
Some of these Days. 2825.

PERFECT. With the Four Blackbirds.

It's An Old Southern Custom. 13126.

REX. Ukulele Ike—Cliff Edwards, with Dick McDonough, guitar; and Arthur Bernstein, bass.

Love is Just Around the Corner. 8416.  
Old-fashioned Love. 8416.

**The Redheads.**—This combination was formed by Red Nichols in 1922 for recording purposes. The nucleus of the group comprised Miff Mole, Arthur Schutt, Eddie Lang, Victor Berton and Nichols himself. Various other instrumentalists recorded with this group at different sessions.

COLLECTIVE ONLY.

RED NICHOLS.	1st Trumpet.
LEO McCONVILLE	2nd Trumpet.
JIM BRADFORD.	2nd Trumpet.
MIFF MOLE.	Trombone.
JIMMY DORSEY.	Saxes, clarinet and sometimes 2nd trumpet.
FUD LIVINGSTON.	Saxes and clarinet.
PEE WEE RUSSELL.	Saxes and clarinet.
BOB DAVIS.	Saxes and clarinet.
FRED MORROW.	Saxes and clarinet.
ARTHUR SCHUTT.	Piano.
RUBE BLOOM.	Piano.
EDDIE LANG.	Banjo and guitar.
VICTOR BERTON.	Drums.

PATHÉ-ACTUELLE.

Alabama Stomp. 11236.  
Baltimore. 11515.

Black-bottom Stomp. 11289.  
 Brown Sugar. 11236.  
 Bugle-call Rag.  
 Dynamite. 11456.  
 Fallen Arches. 11456.  
 Get a Load of This. 11347.  
 Get With. 11347.  
 Good Man is Hard to Find.  
 Hangover. 11396.  
 Headin' for Louisville. 11069.  
 Heebie Jeebies. 11289.  
 Here or There. 11376.  
 Hi-Diddle-Didle. 11234.  
 How Come You Do Me? 11515.  
 Hurricane. 11331.  
 I Can't Get Over a Girl Like You.  
 Jig Walk. 11134.  
 Nervous Charlie.  
 Nothing Does Does.  
 Plenty Off Center. 11206.  
 Poor Papa. 11134.  
 Tain't Cold. 11396.  
 That's No Bargain. 11331.  
 Wild and Foolish. 11206.  
 You Should See My Tootsie. 11376.

*Note.*—Some of the above titles are under the names of We Three and Red Nichols' Orchestra.

#### PERFECT.

Tell Her To-night. 14764.  
 Trumpet Sobs. 14645.

AMERICAN COLUMBIA. Under the title of Lanin's Redheads, with Joe Venuti, on violin.

Five-foot Two. 483-D.  
 I'm Gonna Hang Around My Sugar. 483-D.

**Don Redman.**—Donald Redman, coloured composer, arranger and multi-instrument man, was born in Piedmont, West Virginia, on July 29th, 1900. His musical talent was inherited from his father, a music teacher, who played in Piedmont's local band.

Don studied music at Storer College, and at the Boston and Detroit Conservatories. He took his training so seriously that to-day he can play every instrument in his orchestra.

He is a brilliant arranger and composer, and for five years directed McKinney's Cotton-Pickers. Famous orchestras for which he has scored include the bands of Paul Whiteman, Vincent Lopez, Ben Pollack and Nat Shilkret. He directed also a small contingent from McKinney's Cotton-Pickers that recorded a number of

titles under the name of the Chocolate Dandies. Redman also played in a few of the early discs made by Louis Armstrong's Hot Five and Seven, and Clarence Williams' Jazz Kings.

His compositions include "I Heard," "How'm I Doin'?" "Cherry," "Chant of the Weeds," "Trouble, Why Pick on Me?" "Talk to Me," "Cotton-Picker's Scat," "If It Ain't Love," "If It's True" and, more recently, "Joe Louis Truck."

In 1934 he was playing with his own orchestra at the Harlem Cabaret of Connie's Inn, in New York. Later he played with the Billy Rose Revue at the Casino de Paree in the same city. The signature tune of his band is "Chant of the Weeds."

#### COLLECTIVE ONLY.

DON REDMAN.	Arranger, saxes and vocals.
RUPERT COLE.	Saxes and clarinet.
EDWARD INGE.	Saxes and clarinet.
ROBERT CARROLL.	Saxes and clarinet.
JERRY BLAKE.	Saxes and clarinet.
LANGSTON CURL.	1st Trumpet.
SHIRLEY CLAY.	2nd Trumpet.
SIDNEY DE PARIS.	3rd Trumpet.
QUINTIN JACKSON.	Trombone.
HENRY MORTON.	Trombone.
CLAUDE JONES.	Trombone.
HORACE HENDERSON.	Piano.
TALCOTT REEVES.	Banjo and guitar.
ROBERT YSAGUIRRI.	Bass and saxes.
MANZIE JOHNSON.	Drums.

*Note.*—Horace Henderson was succeeded by Donald Kirkpatrick. Others to have played with the combination include Leonard Davis, trumpet; and Fred Robinson and George Washington, trombones.

Vocalists include Lois Deppe, in "Trouble, Why Pick on Me," and Harlan Lattimore, in "Pagan Paradise."

#### BRUNSWICK.

Ain't I the Lucky One? 1427.  
 Bandana Babies. 01521.  
 \*Chant of the Weeds. 1244.  
 Doin' the New Low Down. 01518 and 01521.  
 Doin' What I Please. 1498.

\* With Henry Allen, Jr., on trumpet.

- \*Got the Jitters. 01744.  
 Hot and Anxious. 1344.  
 \*How Am I Doin'? 1320.  
 How Can I Hi-Di-Hi? 01989.  
 How Ya' Feeling. 02076.  
 I Found a New Way. 01638.  
 I Got Rhythm. 1344.  
 I Heard. 1280.  
 \*I Wanna Be Loved. 01744.  
 If It's True. 1389.  
 †Lawd, You Made the Night Too Long.  
 107.  
 Lazybones. 01589.  
 Lonely Cabin. 01843.  
 Mommy, I Don't Want to Go to Bed.  
 01989.  
 Nagasaki. 1498.  
 Pagan Paradise. 1400.  
 \*Shakin' the African. 1244.  
 Shuffle Your Feet. 01521.  
 Sophisticated Lady. 01541.  
 Tea for Two. 1389.  
 That Blue-eyed Baby From Memphis.  
 01541.  
 That Dallas Man. 01638.  
 \*Trouble, Why Pick On Me? 1280.  
 Try Getting a Good Night's Sleep.  
 1320.  
 Two Time Man. 1400.  
 Underneath the Harlem Moon. 1427.  
 Watching the Knife and Fork Spoon.  
 01589.  
 You Gave Me Everything But Love.  
 1366.  
 You Told Me But Half of the Story.  
 01843.

#### AMERICAN BRUNSWICK.

- I Won't Tell. 6585.  
 It's A Great World, After All. 6344.  
 It's All Your Fault. 6585.  
 She's Not Bad.  
 Your Mother's Son-in-Law. 6742.

**Ruben Reeves.**—Ruben Reeves, coloured American trumpet player, came into prominence as the second trumpet with the Missourians, the combination that later formed the nucleus of Cab Calloway's Orchestra.

The recordings of Ruben Reeves' Orchestra are said to have been made by a group of musicians from the Missourians. Those by Ruben "River" Reeves' River Boys, however, were made by a quite different group in 1934.

#### VOCALION. Ruben Reeves' Orchestra.

- Black and Blue. 1407.  
 Blue Sweet. 1411.  
 Bugle-call Blues. 1297.

- Moanin' Low. 1407.  
 Papa Skag Song. 1297.  
 Parson Blues. 1292.  
 River Blues. 1292.  
 Texas Special Blues. 1411.

#### 1934. RUBEN "RIVER" REEVES' RIVER BOYS.

- |                    |                          |
|--------------------|--------------------------|
| RUBEN REEVES.      | 1st Trumpet.             |
| JAMES TATE.        | 2nd Trumpet.             |
| CICERO THOMAS.     | 3rd Trumpet.             |
| GERALD REEVES.     | 1st Trombone.            |
| JOHN THOMAS.       | 2nd Trombone.            |
| FRANK JOHNSON.     | 1st Sax and<br>clarinet. |
| FRED BROWN.        | 2nd Sax and<br>clarinet. |
| NORVELL MORTON.    | 3rd Sax and<br>clarinet. |
| EDDIE KING.        | Piano.                   |
| ELLIOT WASHINGTON. | Banjo.                   |
| SUDIE REYNAUD.     | Bass.                    |
| RICHARD BARNETT.   | Drums.                   |

#### VOCALION. 1934.

- Mazie. 2723.  
 Screws, Nuts and Bolts. 2638.  
 Yellow Five. 2638.  
 Zuddan. 2723.

**Rega Dance Orchestra.**—An early British recording combination composed of various London musicians recording for Parlophone in the middle and late 'twenties.

#### PARLOPHONE.

- Georgia. E5039.  
 Hot Lips. E5045.

**Regal Novelty Orchestra.**—Nothing has been discovered concerning this combination, which is thought to be a recording combination organised by the old Regal Company.

#### REGAL.

- Oh, Sister, Ain't that Hot? G-8097.  
 Sobbin' Blues. G-8097.

**Reilly and Comfort.**—These two American vocalists have made a name for themselves in this country as stage and cabaret artists. They have made numerous recordings, mostly with piano and guitar accompaniments, and at one time were regularly featured by Ambrose in the broadcasts of his orchestra.

#### DECCA.

- Lazybones. F3668.

\* With Henry Allen, Jr., on trumpet.

† Accompanying Bing Crosby and the Boswell Sisters.

\*Popular Favourites. F3668.  
St. Louis Blues. F3574.

**Reilly-Farley and their "Onyx" Club Boys.**—This white American six-piece combination came into being in early 1935, being formed by Red McKenzie. The group has been playing in New York at the Onyx Club under the leadership of Eddie Farley and Mike Reilly. Their signature tune is "The Music Goes 'Round and Around."

During 1935 the same group recorded with Red McKenzie, under the title of the Mound City Blue Blowers, and also accompanied various recordings by Gladys Palmer, a coloured singer.

EDDIE FARLEY.	Trumpet.
MIKE REILLY.	Trombone and mellophone.
SLATS LONG.	Clarinet.

CONRAD LANOUÉ OF	
FRANK FROEBA.	Piano.
ARTIE ENS.	Guitar.
GEORGE YORKE.	Bass.
VIC ANGLE.	Drums.

#### BRUNSWICK.

Blue Clarinet Stomp. 02135.  
Lookin' for Love. RL325.  
Music Goes 'Round and Around. RL325.  
South. 02135.

#### AMERICAN DECCA.

I Never Knew. 619.  
I Wish I were Aladdin. 684.  
I'm Gonna Clap My Hands. 683.  
Not Enough. 683.  
Wabash Blues. 641.  
You're Wicky, You're Wacky. 684.

PANACHORD. 1936. Under the title of Ted Russell's Orchestra.

Quicker Than You Can Say Jack Robinson. 25838.

CHAMPION. 1936. Under the title of Ted Russell's Orchestra.

At Your Service, Madame. 40066.  
Dinner for One, James, Please. 40089.  
Don't Give Up the Ship. 40065.  
Here's to Romance. 40066.  
I'm in the Mood for Love. 40057.  
Jingle Bells. 40056.  
Santa Claus is Comin'. 40056.  
Twenty-Four Hours a Day. 40065.  
You Are My Lucky Star. 40057.

CHAMPION. 1936. Under the title of the Top Hatters.

I'd Love to Take Orders. 40067.  
I'd Rather Listen to Your Eyes. 40067.

#### Django Reinhardt's Hot Club Quintet.

—This all-string quintet was formed by the Hot Club of France in 1935 for recording purposes in Paris. Django Reinhardt, a French gypsy, spends much of his time travelling about Europe in a caravan with his brother, Joseph. Both are ardent admirers of the late Eddie Lang, guitarist, a fact made obvious on hearing their recordings.

Members of the quintet are also featured in a few of the recordings of Michael Warlop's Orchestra, the Coleman Hawkins records made in Paris, and in some of the vocal recordings made for Ultraphone by Jean Trenchant.

DJANGO REINHARDT.	Guitar.
JOSEPH REINHARDT.	Guitar.
ROGER CHAPUT.	Guitar.
STEPHANE GRAPPELLE.	Violin and piano.
LOUIS VOLA.	Bass.
JERRY MENG0.	Vocals.

#### ORIOLE. 1935.

Blue Drag. LV103.  
Confessin'. LV102.  
Continental. LV102.  
Dinah. LV100.  
I Saw Stars. LV101.  
Lady, Be Good. LV100.  
Sunshine of Your Smile. LV104.  
Swanee River. LV103.  
Sweet Sue. LV104.  
Tiger Rag. LV101.

#### ULTRAPHONE. 1935.

Believe It Beloved. AP1511.  
Chasing Shadows. AP1547.  
Clouds. AP1511.  
† Crazy Rhythm. AP1544.  
Djangology. AP1548.  
I Have My Moments. AP1547.  
Lily Belle May June. AP1444.  
† Moon Glow.  
† Sheik of Araby. AP1544.  
† Si j'avais etait.  
Some of These Days. AP1548.  
Ton Doux Sourire. AP1484.  
Ultrafox. AP1484.

ULTRAPHONE. With Arthur Briggs on trumpet in "Avalon," and E. d'Hellemes in "Smoke Rings."

Avalon. AP1512.  
Smoke Rings. AP1512.

\* Introducing "I Ain't Got Nobody," "Ain't She Sweet?" and "Dinah."

† Accompanying vocals by Jean Trenchant.

† Accompanying Alix Combelle, tenor sax and clarinet.

ULTRAPHONE. With Frank Goodie, tenor sax.

I've Found a New Baby. AP1527.  
St. Louis Blues. AP1527.

DECCA. 1935. Under the title of Stephane Grappelly's Hot Four.

China Boy. F5824.  
I Got Rhythm. F5780.  
It Don't Mean a Thing. F5831.  
Limehouse Blues. F5780.  
Moon Glow. F5831.  
St. Louis Blues. F5824.

**Leo Reisman.**—Leo Reisman, violinist and orchestra leader, was born in Boston, Massachusetts. At the age of ten he was presented with a violin. Two years later he earned his first money playing popular hits in a music store, being paid one dollar an afternoon.

A few months later Reisman was playing at the Bijou Dream Theatre. There he was heard by an official of the New England Conservatoire of Music, who persuaded him to try for a scholarship. Reisman did so, and was successful in winning one.

For a time he played with various combinations for dances and other social functions. At the age of eighteen he became the first violinist with the Baltimore Symphony Orchestra. The following year he went back to Boston, organised his own orchestra, and, at the instigation of Ted Lewis, commenced his recording work with Columbia.

Through the succeeding years Reisman has become a leading figure in dance music. For some considerable time the arrangements for his orchestra were in the hands of Eddy Duchin, who now has his own combination. Duchin is easily recognised in the Reisman recordings of "Doin' the Boom Boom," "My Sweeter than Sweet" and others.

H.M.V. Leo Reisman's Orchestra.

Bend Down Sister. B6126.  
Doin' the Boom Boom. B5782.  
I Like to Do Things for You. B5848.  
I've Got You On My Mind. B6398.  
Louisiana Hayride. B6419.  
My Sweeter than Sweet. B5758.  
Night and Day. B6398.  
Puttin' on the Ritz. B5810.  
Stormy Weather. B6349.

VICTOR.

Ain't Misbehavin'. 22047.  
Bye-bye, Blues. 22459.  
California Here I Come. 21673.  
Can't Help Lovin' Dat Man. 21215.  
I Get the Blues. 21943.  
If It Ain't Love. 24011.  
Moanin' Low. 22047.  
Savage Serenade. 24419.  
Shine On Your Shoes. 24131.  
Some Sweet Day. 21896.  
Supper Time. 24428.  
Wake Up! Chillun, Wake Up! 21976.  
What is this Thing Called Love? 22282.  
Without that Gal. 22746.

BRUNSWICK. Vocalists include Clifton Webb, Tamara and Bernice Alaire.

After All, You're All I'm After. 01765.  
As Long as I Live. 01815.  
I Just Couldn't Take It Baby. 01689.  
Ill Wind. 01815.  
May I? 01764.  
Once in a Blue Moon. 01764.  
She Loves Me Not. 01765.  
Your Mother's Son-in-Law. 01689.

**Charles Remue's New Stompers Orchestra.**—Charles Remue is a Belgian saxophone and clarinet player. His early recordings with his New Stompers Orchestra are worthy of notice.

During 1935 he played with his own band at the Archiducs and the Plaza Hotel in Brussels. The combination also includes Mike Eugelen, guitar; Tuur Peeters, bass; and Chaitrain, trumpet.

EDISON BELL.

Ain't She Sweet? 0153.  
Allahabad. 0154.  
Bridge of Avignon. 0164.  
Doctor Jazz. 0163.  
Far-away Bells. 0164.  
High Fever. 0153.  
Lucky Day. 1054.  
Pamplona. 0163.  
Roll Up the Carpet. 0162.  
Sha-Wan-Da-Moo. 0162.  
Slippery Elm. 0161.  
Slow Gee-Gee. 0160.  
Tampeekoe. 0161.  
Vladivostock. 0160.

**The Revellers.**—Originally known as the Shannon Quartet, the Revellers rapidly rose to fame in the music-halls of New York during 1924 and 1925. Changing from a quartet to a quintet, made by the addition of Ed Smalle, they visited London in 1926,

and appeared at the New Princes Restaurant.

Various names under which they have recorded include the Revellers, the Singing Sophomores and the Merry-makers. Ed Smalle, their arranger, had previously recorded with the International Novelty Orchestra. Each member had vocalised with various American combinations, while vocal duos and trios were formed from their ranks for renderings with leading American dance bands of the day.

ED SMALLE.	Piano, tenor and arranger.
LESLIE JAMES.	Tenor.
FRANKLYN BAUER.	Tenor.
ELLIOTT SHAW.	Baritone.
WILFRED GLENN.	Bass.

**H.M.V. The Revellers.**

Birth of the Blues. B2468.  
Comin' Home. B2972.  
Dinah. B2182.  
Dusky Stevedore. B2912.  
Happy Feet. B3704.  
Kentucky Babe. B3416.  
No Foolin'. B2334.  
Nola. B2680.  
Oh, Miss Hannah! B2236.  
Ol' Man River. B2735.  
Sing, You Sinners. B3531.  
Varsity Drag. B2766.  
Wake Up! Chillun, Wake Up!

**COLUMBIA. The Singing Sophomores.**

Chloe. 4866.  
Honey Bunch. 4025.  
Sweet Marie. 4690.

**BRUNSWICK. The Merrymakers.**

Mah Lindy Lou. 3154.

**The Rhythm Band.**—This combination of British instrumentalists was a recording unit used by the Gramophone Company between 1928 and 1929.

Changes in the personnel took place at various sessions. Among those featured in the recordings of the Rhythm Band are Harold Brodsky, piano; Freddy Pitt, trumpet; and Peter Yorke, arranger.

**H.M.V. 1928-1929.**

Broken Rhythm. B5456.  
Man I Love. B5467.  
Someone. B5543.  
Sweet So and So. B5482.  
Teach Me to Dance Like Grandma. B5484.  
Twist. B5571.  
We Won't Go Home Till Morning Blues. B5484.

**The Rhythm Breakers.**—An early American recording combination for the Okeh Company. Only one recording was issued in this country.

**PARLOPHONE. 1927.**

You Don't Like It Not Much. R3383.

**The Rhythm Maniacs.**—This band was a British combination used for recording purposes only by Decca. The personnel, changed at nearly every session, was made up of leading London instrumentalists under the direction of Claude Ivy, on piano.

**DECCA.**

Bye-bye Blues. F1966.  
Midway Rhythm. F2113.  
Moanin' for You. F1678.  
Sing, You Sinners. F1829.  
That's a Plenty. F1573.  
You're Driving Me Crazy. F2184.

**The Rhythm Rascals.**—This British combination is a house unit of the Crystalate Company and made up of leading London musicians. The Rhythm Rascals and other bands introduced Crown records on the British market in September 1935. The group is closely associated with the orchestra of Jay Wilbur, recording manager of the Crystalate Company.

**1935.**

FREDDY GARDNER.	Alto sax and clarinet.
DANNY POLO.	Alto sax and clarinet.
BILLY FARRELL.	Trumpet.
PAUL FENOULHET.	Trumpet and trombone.
TED HEATH.	Trombone.
CECIL NORMAN.	Piano.
MAX ABRAMS.	Drums.
	and others.

**CROWN. 1935.**

Bugle-call Rag. 89.  
I've Got a Feelin' You're Foolin'. 113.  
Music Goes 'Round and Around. 120.  
Nobody's Sweetheart. 89.  
Temptation Rag. 7.  
Tiger Rag. 7.

**The Rhythm Sisters.**—This trio of British vocalists was organised by Kay Munro Smyth in April 1933. Bertha Shaw and May Munn, two other Glasgow girls, completed the original trio that came to London after three weeks' rehearsal.

Following an audition with Jack Hylton, they appeared at the Grand Theatre, Croydon. Later, after various engagements and an appearance at the London Pavilion, the trio re-organised with Betty and Teresa Dale, two more Glasgow girls, joining Kay.

A provincial tour with Hylton followed, and on their return to London they joined Bert Ambrose in October 1934. Broadcasting and recording work took up their time until February 1935, when the Dale sisters were succeeded by two Londoners, Helen Raymond and Jean Conibear. The new trio broadcast and recorded with Ambrose until June 1935, when Kay decided that the trio should launch out on their own.

During the latter part of 1935 the Rhythm Sisters toured the country.

Kay, who does all the arranging for the trio, is the composer of "Memories of Hours Spent With You," a number used by Jack Padbury as his signature tune. The Rhythm Sisters have recorded with Bert Ambrose, Joe Loss, Jay Wilbur and Sam Browne.

**EDISON BELL.** 1934. Kay, Betty and Teresa.

Butterfingers. A-5673.

Coffee in the Morning. A-5673.

I Had to Change the Words. A-5649.

Keep Tempo. A-5661.

Now that We're Sweethearts Again.

A-5661.

Six Hit Medley. A-5686.

That's How Rhythm Was Born.

A-5649.

**Fred Rich.**—Fred Rich, American pianist, arranger, composer and orchestra leader, was born in New York. As a youth he studied the piano, and at every possible opportunity his time was spent in the company of other musicians.

It was not long before Fred had organised his own dance orchestra, and was making headway both in the recording and radio fields.

In 1927 he brought his orchestra to England and toured the country. At this time Ray Beauduc, drums, was a member of his combination.

During the succeeding years many leading American musicians have played and recorded with his orchestra, notably Jimmy Dorsey, Wilbur Schwichtenburg,

and "Red" Nichols. Vocalists who have recorded with Rich include Franklyn Bauer, Elliott Shaw and Frank Luther.

These three also made up a vocal trio. Among others, Fred Rich is the composer of "Smile, Darn Ya, Smile."

**COLUMBIA.** Fred Rich's Hotel Astor Orchestra.

Baltimore. 4720.

I Got Rhythm. CB452.

Revolutionary Rhythm. 5632.

**AMERICAN COLUMBIA.**

Dixie Jamboree. 2043-D.

Dream Avenue. 2195-D.

\*Man I Love. 1241-D.

Mississippi Holiday. 2782-D.

Strike Up the Band. 2132-D.

When Day is Done. 777-D.

When I Take My Sugar to Tea.

You Took Advantage of Me. 1389-D.

**Hugo Rignold.**—Hugo Rignold, British violinist, came into prominence in the late 'twenties with Jack Hylton. In December 1935 he formed a recording unit for Parlophone.

**HUGO RIGNOLD.** Violin.

**ARTHUR YOUNG.** Piano.

**ALBERT HARRIS.** Guitar.

**DON STUTELEY.** Bass.

**RONNIE GUBERTINI.** Drums.

**PARLOPHONE.** 1936.

Calling All Keys. R2150.

Poor Butterfly. R2150.

**Joe Rines' Orchestra.**—This is an American combination of white instrumentalists under the direction of Joe Rines, who usually sings the vocals in the recordings of the unit.

The band was organised in Boston, Massachusetts, where they have been playing for some considerable time at the Coconut Grove.

The combination has recorded also under the title of Joe Rines and his Triadors. The girl vocalist is Coletta Ryan.

**VICTOR.** 1932.

Save a Rainy Day for Me. 24151.

Underneath the Harlem Moon. 24151.

**BRUNSWICK.**

Just a Little Way from Home. 3807.

**AMERICAN BRUNSWICK.** Joe Rines' Triadors.

Melancholy. 4587.

\* Vocal by Vaughn de Leath.

**Ted Fio Rito's Orchestra.**—For some considerable time the orchestra of Ted Fio Rito has been playing in and around Chicago, mostly at the Edgewater Beach Hotel in that city.

The unit has only been in existence for a few years, but within a comparatively short time the combination has attained fame in America with broadcasting, recording and touring work.

The band was recently featured in the films "Twenty Million Sweethearts" and "Every Night at Eight," for which Ted wrote much of the music. 1935.

TED FIO RITO.	Leader and piano.
M. J. LIPPMAN.	Saxes and clarinet.
VICTOR GREENE.	Saxes and clarinet.
PAUL McLARAND.	Saxes and flute.
DONALD RHEA.	Trumpet.
FRANK BRANDT.	Trumpet.
JIM BESTICK.	Trombone.
NORMAN BOTNICK.	Violin and viola.
CYRIL BERNARD.	'Cello.
MUZZY MARCELLINO.	Guitar and vocals.
RAY JOHNSON.	Guitar.
FRANK PAPILE.	Accordion.
JOHNNY CANDIDO.	Bass and vocals.
CHARLES PRICE.	Drums.
NED FREEMAN.	Arranger.
MARJORIE BRIGGS.	} Vocal Trio.
DOTTIE HILL.	
BETTY NOYES.	

H.M.V. 1929-1930.  
 Hangin' On the Garden Gate. B5831.  
 Until We Meet Again. B5919.  
 VOCALION. Under the title of Candy and Coco, with Johnny Candido and others.  
 Bugle-call Rag. 2849.  
 China Boy. 2849.  
 Kingfish Blues. 2833.  
 New Orleans. 2833.

BRUNSWICK. 1933-1935.  
 Baby. 1455.  
 Blue Moments. 01535.  
 Fair and Warmer. 01820.  
 Fare Thee Well, Annabelle. RL260.  
 Got Me Doin' Things. RL235.  
 I'll String Along. 01820.  
 I'll Take an Option. 01588.  
 Lookie, Lookie, Here Comes Cookie. RL234.  
 Lulu's Back in Town. RL293.  
 On the Good Ship Lollipop. RL247.  
 We'll Make Hay. 01671.

1936.

TED FIO RITO.	Leader and piano.
HERB SAMAN.	Piano.

VIC GARBER.	} Saxes and clarinets.
PAUL McLARAND.	
VICTOR GREENE.	
DONALD RHEA.	
EDDIE RAMOS.	1st Trumpet.
JIM BESTICK.	2nd Trumpet.
NORMAN BOTNICK.	Trombone.
MUZZY MARCELLINO.	Viola.
	Guitar and vocals.

JOHNNY CANDIDO.	Bass and vocals.
ANSEL VICK.	Drums.
STANLEY HICKMAN.	Vocals.

*Note.*—The vocal trio, the Three Debutantes, comprise Betty Noyes, Dorothy Compton and Marjorie Briggs.

**Roane's Pennsylvanians.**—This combination of white instrumentalists is one of the leading bands in New England, U.S.A. The band plays at the Commodore Ballroom, Lowell, Massachusetts, a show place managed by the leader of the Pennsylvanians, Frank Roane.

Roane's Pennsylvanians have recorded under numerous titles other than their own name, and these include Calloway's Hot Shots and Williams Cotton Club Orchestra.

1929-1930.

FRANK ROANE.	Leader.
DYKE BITTENBENDER.	Saxes and clarinet.
JOHNNY NADLINGER.	Saxes and clarinet.
JOE ALLARD.	Saxes and clarinet.
HARRY BERMAN.	Trumpet and mellophone.
LOUIS MARTINO.	Trumpet and mellophone.
TERRY PAGE.	Trombone and arranger.
CARL GROSS.	Violin.
RAY FETLER.	Violin.
BOB ROBERTS.	Violin.
PAUL SAVAGE.	Piano and arranger.
HERB FUZZY LEE.	Drums.
LARRY MURPHY.	Vocals.

H.M.V.

Put that Sun Back in the Sky. B4906.

H.M.V. Under the title of Williams Cotton Club Orchestra.

Charlie Two-Step. B4921.

VICTOR. Under the title of Williams Cotton Club Orchestra.

I Would Do Anything. 24083.

Red Blues. 24083.

Sleep, Come On. 24039.

**BLUEBIRD.** Under the title of Williams Cotton Club Orchestra.

Good Man Is Hard To Find. 5039.

**VICTOR.** Under the title of Calloway's Hot Shots.

Why Don't You Get Lost? 24037.

**Joseph Robechaux.**—Little has been discovered of Joseph Robechaux, coloured American orchestra leader. His all-coloured combination of instrumentalists hail from New Orleans. The band records under the titles of Joseph Robechaux and his Orchestra, Joseph Robechaux and his New Orleans Boys, and the Rhythm Boys. The vocalist is usually Alfred Guishard.

Various leading American instrumentalists have played with the combination, including Zutie Singleton, drums, who was with Robechaux between 1925 and 1926 when the unit was playing at the Lyric Theatre in New Orleans.

#### AMERICAN VOCALION.

After Me the Sun Goes Down. 2610.

Every Tub. 2827.

Foot Schuffle. 2796.

Forty-second Street. 2575.

I Would Do Anything for You. 2646.

Jig Music. 2545.

Just Like a Falling Star. 2881.

King Kong Stomp. 2539.

Lazybones. 2540.

Rif. 2592.

Ring Dem Bells. 2575.

St. Louis Blues. 2539.

Saturday Night Fish Fry Drag. 2796.

Shake It and Break It. 2592.

She Don't Love Me. 2827.

Sleep Come On and Take Me. 2881.

Stormy Weather. 2540.

Why Should I Cry Over You. 2610.

You Keep Me Always Living in Sin.

2545.

Zola. 2646.

**Dick Robertson's Orchestra.**—Dick Robertson, American pianist and vocalist, is perhaps better known in his capacity as a vocalist, having recorded with such orchestras as those of Abe Lyman, Duke Ellington, the Colonial Club, and Hoagy Carmichael.

In "Nagasaki" (Parlophone R222) he sings a vocal duet with Ed. Smalle.

Little is known concerning his orchestra, and it is suggested that the unit is a recording combination.

**AMERICAN BRUNSWICK.** Vocals.

Ain't Misbehavin'. 4481.

St. James' Infirmary. 4720.

Some Sweet Day. 4367.

**PANACHORD.** Dick Robertson's Orchestra.

Aw, You Dog. 25196.

Bull Fiddle Blues. 25259.

Kickin' the Gong Around. 25196.

West Bound Freight. 25259.

**MELOTONE.** Dick Robertson's Orchestra.

Good-bye Blues. M-12374.

Holding My Honey's Hand. M-12408.

**Carson Robison.**—Carson J. Robison, American vocalist and whistler, has recorded numerous vocals. His old recordings for Zonophone were solos, and duets with Bud Billings and Vernon Dalhart. A few of these discs have accompaniments by Joe Venuti, violin, and the late Eddie Lang, guitar.

Robison has also recorded a number of whistling solos, and has made quite a few records with his orchestra and his Pioneers. Another combination that he used was credited to Carson Robison's Kansas Jack-Rabbits.

**ZONOPHONE.** Whistling solos.

Nola. 6135.

Tree-top Serenade. 6135.

**DECCA.** Carson Robison's Pioneers.

Stack o' Lee Blues. F3026.

**OKEH.** 1930. Carson Robison's Orchestra.

Nothin'. 41389.

Less than That. 41389.

**VICTOR.** Carson Robison's Kansas Jack-Rabbits.

Nonsense. V-38074.

Stuff. V-38074.

**REX.** Carson Robison's Pioneers.

Ain't Ya Coming Out To-night. 8297.

Goin' To the Barn Dance. 8415.

Hot Time in New Orleans. 8415.

Naw, I Don't Wanta Be Rich. 8297.

**Willard Robison.**—Willard Robison, American pianist, composer and arranger, has made a tremendous reputation for himself in America. It is said that without hearing Willard Robison and his Deep-River Orchestra, one has not heard real American music.

He is little known in this country except for his recordings; and these, mostly piano solos and vocals made for

Pathé-Actuelle, are extremely difficult to unearth.

Willard has composed a number of well-known pieces, such as "Jubilee," "The Devil is Afraid of Music," "Wake Up! Chillun, Wake Up!" and "Harlem Lullaby." His orchestra broadcasts regularly in America from Station WOR, with a programme that has included such vocalists as Mildred Bailey and the Three Nightingales. Instrumentalists who have played with his band include William George Still, trombone; Bill Challis, arranger; Russel Case, trumpet; Chester Hazlett, saxes and clarinet, and Dick McDonough, guitar.

Robison also had an eighteen-piece combination playing at the Hotel St. Moritz.

**PATHE-ACTUELLE. Piano solos.**

Blue River. 11560.  
In the Evening. 11566.  
Jubilee. 11516.  
Louisiana Lullaby. 11566.  
My Kind of Blues. 11516.  
St. Louis Blues. 11560.

**PATHE-ACTUELLE. Vocal and piano.**

Birth of the Blues. 11395.  
Lazy Weather. 11513.  
Mary Lou.  
Sometimes I'm Happy. 11513.  
Truthful Parson Blues. 11395.

**PATHE-ACTUELLE. Willard Robison's Orchestra.**

Blue Baby. 11518.  
Calling. 11326.  
Havana. 11518.  
Take in the Sun. 11326.

**REGAL. Vocal and piano.**

Head Low. G9376.

**VICTOR. Vocal and piano.**

Deep River Blues. 21651.  
Tain't So, Honey, Tain't So. 21651.

**AMERICAN COLUMBIA. Willard Robison's Deep River Orchestra.**

Beale Street Blues. 1948-D.  
Harlem Blues. 1948-D.  
Head Low. 1818-D.  
Peace of Mind. 1818-D.

**Gene Rodemich's Orchestra.**—This American combination recorded numerous titles in the days of Clifton Brown Brunswick in this country. Gene Rodemich, white pianist, is the composer of "Shanghai Shuffle," "One Stolen Kiss" and others.

Various musicians who have played in his unit include Allister Wylie, piano, and Frankie Trumbauer, saxes.

**BRUNSWICK.**

Blue Grass Blues. 2527.  
Everybody Loves My Baby. 2843.  
Forsaken Blues. 2641.  
Hot Notes. 3073.  
How Come You Do Me? 2824.  
Oh, Sister, Ain't that Hot?  
St. Louis Gal.  
Scissor Grinder Joe.  
Shanghai Shuffle.  
She Wouldn't Do. 2556.  
Tenth Interval Rag. 2599.  
Wandering Blues.  
You Darling You. 2527.

**Buddy Rogers.**—Charles "Buddy" Rogers was born in Olathe, Kansas, on August 13th, 1904. His father, B. H. Rogers, is the owner of the *Kansas Mirror*, and for a time his son edited its gossip column.

"Buddy" organised a boys' band when he was nine years old, and learned to play a trombone. Later, while he was at the University of Kansas, he organised a dance combination.

During a summer vacation he visited Europe, and in Spain secured employment as a trombone player in a café in Barcelona. Following a visit to Paris he returned to Kansas and his studies. During this time he learned to play the trumpet, guitar, accordion and saxophone.

In 1925 he appeared in his first film, "Fascinating Youth." For the next few years he appeared on the screen in numerous pictures, including "Wings," "Close Harmony," "Paramount on Parade," "The Lawyers Secret" and others.

He visited England in 1934, starred in the British film "Dance Band," and recorded two titles with a British combination. In 1935 he made a return visit, starred in the film "One in a Million," and for a time conducted Jack Hylton's band.

Buddy has his own orchestra in New York that plays on the roof of the Hotel Pennsylvania. The combination, known as Buddy Rogers and his California Cavaliers, has done considerable work, and broadcasts three times a week over the National Broadcasting Company's network.

## 1933-1934. BUDDY ROGERS' CAVALIERS.

BUDDY ROGERS.	Leader and trombone.
MIKE DOTY.	Saxes and clarinet.
JOHNNY MINTZ.	Saxes and clarinet.
GENE CONKLIN.	Saxes and clarinet.
DICK CLARK.	Tenor sax.
HUBERT FINDLEY.	Violin.
ROY WAGER.	Trumpet.
JOHNNY COLLECHI.	Trumpet.
WARD SILOWAY.	Trombone.
DEWY BERGMAN.	Piano.
RAY BIONDI.	Guitar, violin and trumpet.
JACK FLETCHER.	Bass.
GENE KRUPA.	Drums.

## H.M.V. 1933.

Please Handle With Care. B6282.

## 1935. BRITISH RECORDING UNIT.

BUDDY ROGERS.	Leader and trombone.
HARRY OWEN.	Trumpet.
MAX GOLDBERG.	Trumpet.
FREDDY GARDNER.	Saxes and clarinet.
REG LEOPOLD.	Violin.
HUGO RIGNOLD.	Violin.
ARTHUR YOUNG.	Piano.
BERT THOMAS.	Guitar.
EVE BECKE.	Vocals.

and others.

## DECCA. 1935.

I Hate to Say Goodnight. F5681.  
 Jack o' Diamonds. F5464.  
 Someone to Sew Your Buttons On.  
 F5464.  
 Valpariso. F5681.

**Adrian Rollini.**—Adrian Rollini, American saxophone player, was born in New York City. As a child he studied the piano, and at the age of four and a half years he gave his first concert at the Waldorf-Astoria Hotel. It was a piano recital, and Adrian included in his repertoire a solo from Chopin's "Minute Waltz."

Until May 1921 Adrian had never set hands on a saxophone. His first professional work in a dance band was as a xylophone player with the California Ramblers. Later he bought himself a bass saxophone, upon which he became so proficient that within two weeks of his purchase he made his first record with the California Ramblers as a member of the sax section.

Adrian remained with this orchestra for a number of years. In 1927 he came to London and joined Fred Elizalde at the Savoy Hotel. He returned to New York in 1930, and, after appearing with various combinations for recording purposes, took over the proprietorship of the Whitby Grill in New York, where he and his wife act as host and hostess. He has found time, however, to get together recording combinations such as Adrian's Ramblers, Adrian's Tap-Room Gang, and others.

He is the composer of "Mello As a 'Cello," and has a younger brother, Arthur Rollini, tenor sax player.

Various combinations with which Adrian Rollini has recorded include the California Ramblers, Denza Dance Band, Goofus Five, Goofus Washboards, Arkansaw Travellers, Red Nichol's Five Pennies and Orchestra; Charleston Chasers, Bix Beiderbecke's Orchestra; with the orchestras of Jack Cornell, Fred Elizalde, Jack Purvis, Frankie Trumbauer, and with Joe Venuti's various combinations.

## ADRIAN ROLLINI'S ORCHESTRA.

ADRIAN ROLLINI.	Bass sax.
ARTHUR ROLLINI.	Tenor sax.
BENNY GOODMAN.	Clarinet.
MANNY KLEIN.	1st Trumpet.
CHARLIE TEAGARDEN.	2nd Trumpet.
JACK TEAGARDEN.	Trombone and vocals.
HOWARD SMITH.	Piano.
DICK McDONOUGH.	Guitar.
GEORGE VAN EPS.	Guitar.
STANLEY KING.	Drums.

## BRUNSWICK. 1935.

Davenport Blues. 01942.  
 Sugar. 01942.

## AMERICAN DECCA. 1935.

Riverboat Shuffle. 265.  
 Somebody Loves Me. 359.

## DECCA. 1934-1935.

Ah, But Is It Love? F3702.  
 And So Good-bye. F3796.  
 Beloved. F3848.  
 Butter-fingers. F3967.  
 How Can It Be a Beautiful Day?  
 F3967.  
 Hustlin' and Bustlin' for Baby.  
 F3518  
 I've Gotta Get Up and Go To Work.  
 F3702.  
 Little Did I Dream. F5009.  
 Savage Serenade. F3827.

Sittin' On a Backyard Fence. F3827.  
 Sittin' On a Log. F3827.  
 Waitin' at the Gate for Katy. F5009.  
 You've Got Everything. F3796.  
 You've Got Me Crying Again. F3518.

**The Romaine Five.**—This British combination recorded extensively in 1926 for Edison Bell. The unit included Barrie Mills, piano, and Harry Robbins, drums and xylophone.

WINNER. 1926.

Jig Walk. 4511.  
 Two Little Bluebirds. 4517.

**The Romaine Orchestra.**—This British combination was organised in the early 'twenties under the direction of Romaine, the violinist. The unit toured the music-halls and did considerable recording work between 1923 and 1924. Various London musicians played with the band, including Pat Whelan, tenor sax, and Arthur Stanley, banjo and guitar.

H.M.V. 1924.

Alibi Baby. Br895.  
 Blotto. Br855.  
 Don't Crowd. Br846.  
 Georgie Porgie. Br868.  
 Lazy. Br881.  
 Love Is Just a Gamble. Br908.  
 Oh Say, Oh Sue. Br892.  
 Raggedy Ann. Br898.  
 Sittin' in a Corner. Br807.  
 Virginia. Br868.  
 Wait a Bit, Susie. Br895.

**Harry Roy.**—Harry Roy, British orchestra leader, was born Harry Lipman in London on January 12th, 1900. He changed his name to "Roy" by deed-poll.

At the age of fourteen he went to Beccles College, where he remained for one year before embarking on a business career. Harry's first position in a London office lasted for exactly half-an-hour. After working in various other London offices he joined his father's business, the City Box Manufacturing Co., Ltd.

During the War the firm lost over £28,000, and after the Armistice, when his brother Sydney came out of the Army, the two brothers organised their first dance combination, the Darnswells, that played for a time at the Fitzroy Galleries in Oxford Street. Later, their combination, the Original

Crichton Lyricals, was organised with a personnel comprising:—

SYD ROY.	Leader and piano.
HARRY ROY.	Saxes and clarinet.
H. LYONS.	Saxes and clarinet.
N. TRONNY.	Violin.
TOMMY VENN.	Banjo.
EDDIE KOLLIS.	Drums and vocals.

This combination played in Od-denino's, Rector's Club (both in London and in Paris), the Hammersmith Palais de Danse; the Café de Paris, and the Cavour Restaurant.

In March 1928 the brothers went on tour to South Africa and, later, Australia. Returning to England, they appeared in the show "Variety Pie," and in 1930 went on tour to Germany.

Back in London again in 1931, Harry Roy and his RKOLians appeared at the Leicester Square Theatre. The following year the band played at the London Pavilion, and in January 1933 at the Café Anglais.

In March 1934 Harry Roy and his Orchestra appeared at the Mayfair Hotel.

Harry is the composer of "Hurricane Harry," "Roy Rag" and "Sarawaki," the last named being dedicated to Miss Elizabeth Brooke, daughter of the Rajah of Sarawak, whom he married in August 1935.

The signature tune of his orchestra is "Bugle-call Rag."

**HARRY ROY'S BAT CLUB BOYS.**

HARRY ROY.	Alto sax, clarinet and vocals.
IVOR MORETON.	Piano.
TOMMY VENN.	Guitar.
ARTHUR CALKIN.	Bass.
BILL CURRIE.	Drums and vocals.

**ORIOLE. 1931.**

Home. P106.  
 If You Haven't Got Love. P104.  
 Lay in the Hay. P100.  
 Pussy! P104.  
 Tiger Rag. P100.  
 You Rascal, You. P106.

**1932-1936. HARRY ROY'S ORCHESTRA.**

HARRY ROY.	Clarinet and vocals.
NAT TEMPLE.	Saxes and clarinet.
JOE ARBITTER.	Saxes and clarinet.
HARRY GOSS.	Saxes and clarinet.
MAURICE STERNDAL.	Violin.

STANLEY BOWSHER. Trumpet and arranger.  
 TOMMY PORTER. Trumpet.  
 BERT WILTON. Trumpet.  
 JACK COLLINS. Trombone.  
 IVOR MORETON. Piano.  
 DAVE KAYE. Piano.  
 TOMMY VENN. Guitar.  
 ARTHUR CALKIN. Bass.  
 JOE DANIELS. Drums.  
 BILL CURRIE. Vocals.  
 ELIZABETH BROOKE. Vocals.

*Notes.*—Much of the arranging is in the hands of George Scott-Wood. In January 1936 Ivor Moreton and Dave Kaye were succeeded by Stanley Black and Norman Yariett.

PARLOPHONE. Harry Roy's RKolians—with Harry Owen, trumpet; and Sid Millward, saxes.

I Heard. R1336.  
 Scat Song. R1298.  
 Somebody Stole My Gal. R1376.

PARLOPHONE. 1933. Café Anglais period.

Bugle-call Rag. R1526.  
 Canadian Capers. R1505.  
 Chinatown, My Chinatown. R1554.  
 Hurricane Harry. R1553.  
 I Gotta Right to Sing the Blues. R1520.

Limehouse Blues. R1554.  
 Somebody Stole My Gal. R1553.  
 Stormy Weather. R1526.  
 That's My Home. R1497.  
 Tiger Rag. R1505.  
 Wah-De-Dah. R1498.

PARLOPHONE. 1934-1935.

Alexander's Ragtime Band. R1796 and F142.  
 Believe It, Beloved. F177.  
 Black Panther. R1677.  
 Broadway Rhythm. F314.  
 Bugle-call Rag. R1734.  
 Casa Loma Stomp. R1948.  
 Chinatown, My Chinatown. R1948.  
 Dr. Heckle and Mr. Jibe. R1967.  
 Flirtation Medley No 1. F365.  
 Hot Time in Town. R1621.  
 I Can't Give You Anything But Love. R1658.  
 I Won't Dance. F204.  
 I've Got a Note. F175.  
 Jubilation Rag. F158.  
 Jungle Fever. R1908.  
 Limehouse Blues. R1948.  
 Lookie, Lookie, Here Comes Cookie. F160.  
 Lulu's Back In Town. F278.  
 Mayfair Suite. E1128.  
 Mood Indigo. R1584.  
 Music Goes 'Round and Around. F367.  
 Nobody's Sweetheart. R1734.  
 Out of the Rag Bag Medley. F338.

Piano Madness. F388.  
 Porcupine Rag. F388.  
 Red Pepper. F302.  
 Rock and Roll. R2012.  
 Roy Medley. F100.  
 Roy Rag. R1896.  
 Sarawaki. R2013.  
 Sentimental Gentleman from Georgia. R1658.

Sugar Plum. F344.  
 Temperamental Blues. R1829.  
 Temptation Rag. F102.  
 There's a Cabin in the Pines. R1594.  
 There's a New Day Coming. R1584.  
 Troublesome Trumpet. R1857.  
 Truckin'. F304.  
 Twelfth-Street Rag. R1568 and R1896.  
 Two Trumpet Toot. F129.  
 Wah-De-Dah. F142.  
 When a St. Louis Woman. R1969.  
 When You Climb those Golden Stairs. R1874.

DECCA. 1935. Under the title of the Bugle Call Ragers, being a contingent from Harry Roy's Orchestra.

New Jig Rhythm. F5535.  
 No Words Nor Anything. F5479.  
 Temptation Rag. F5479.  
 Tunes With Pep (No. 1). F5483.  
 Two Trumpet Toot. F5535.

1934-1935. HARRY ROY'S TIGER-RAGAMUFFINS.

HARRY ROY. Clarinet and vocals.  
 IVOR MORETON. Piano.  
 DAVE KAYE. Piano.  
 ARTHUR CALKIN. Bass.  
 JOE DANIELS. Drums.

PARLOPHONE.

Farewell Blues; You Rascal, You; Muddy Water; Shine; My Sweetie Went Away; and Sweet Jennie Lee. R1771.  
 Kitten on the Keys; Russian Rag; Nola; and Polly. R1797.  
 Memories of You; Rain; Good-bye Blues; It Don't Mean a Thing; Happy Feet; Everybody Loves My Baby; and I Got Rhythm. R1859.  
 Sweet Sue, Just You; Heebie Jeebies; I Wonder Where My Baby Is Tonight; Rockin' Chair; Georgia On My Mind; and Lazy Day. R1921.  
 Jealous; Whispering; Poor Butterfly; Margie; Avalon; and How'm I Doin'? R1970.  
 Birth of the Blues; Chloe; Shine On; Harvest Moon; Robert E. Lee; I Want to Be Happy; and I Ain't Got Nobody. F115.  
 Japanese Sandman; I'll See You in My Dreams; April Showers; Darktown Strutters' Ball; Miss Annabelle Lee; and Lovable and Sweet. F178.

Piano duets by Ivor Moreton and Dave Kaye, accompanied by Joe Daniels on drums. St. Louis Blues; Some of these Days; Dinah; After You've Gone; and Nobody's Sweetheart. R1701.

Gershwin Fox-trot Medley introducing Oh, Lady Be Good; 'S Wonderful; Looking for a Boy; Fascinating Rhythm; Clap Yo' Hands; and That Certain Feeling. F282.

Fox-trot Medley introducing Happy Days Are Here Again; I Can't Give You Anything But Love; Drifting and Dreaming; Lonesome and Sorry; If You Knew Susie; and Are You From Dixie? F316.

**Luis Russell.**—Luis Russell, coloured American pianist, composer and arranger, was born in Panama. After winning \$5,000 in a lottery, he set out for New York.

Russell came into prominence between 1929 and 1930 with his own orchestra, which made a number of recordings for Okeh. The combination recorded also under the titles of Luis Russell's Burning Eight and J. C. Higginbotham and the Six Hicks. For recording work with the Victor Company credit was given to Henry Allen, Jr., and his Orchestra.

Luis Russell's Orchestra also accompanied a number of Louis Armstrong's 1930 recordings and, in addition, made a few titles under the pseudonym of the Memphis Hot Shots.

The compositions of Luis Russell include "Sweet Mumtaz," "Feelin' the Spirit," "Freakish Blues" and others. Luis is featured in some of the recordings of Spike Hughes' Negro Orchestra.

His signature tune is "The Call of the Freaks," another of his own compositions.

#### RUSSELL'S HOT SIX.

LUIS RUSSELL.	Piano.
ALBERT NICHOLAS.	Alto sax and clarinet.
BARNEY BIGARD.	Tenor sax and clarinet.
BOB SCHAFFNER.	Trumpet.
PRESTON JACKSON.	Trombone.
PAUL BARBARIN.	Drums.

#### ORIOLE.

Sweet Mumtaz. 1003.  
29th and Dearborn. 1003.

#### VOCALION.

\*Dolly Mine.

#### 1929-1930. LUIS RUSSELL'S ORCHESTRA.

LUIS RUSSELL.	Piano and arranger.
CHARLES HOLMES.	Alto sax.
ALBERT NICHOLAS.	Clarinet.
THEODORE HILL.	Tenor sax.
HENRY ALLEN, JR.	Trumpet.
OTIS JOHNSON.	Trumpet.
JAY C. HIGGINBOTHAM.	Trombone.
WILL JOHNSON.	Banjo.
GEORGE FOSTER.	Bass.
PAUL BARBARIN.	Drums.

*Note.*—Greely Walton is in place of Theodore Hill in "Panama," "Case on Dawn," and others, while Chick Bullock is said to have sung various vocals with the combination.

In 1932 the brass section comprised William Coleman and Bill Willard, trumpets; and James Archery, trombone.

#### PARLOPHONE.

Doctor Blues. R1273.  
Feelin' the Spirit. R1882.  
High Tension. R1064.  
†It's Tight Like That. R2186.  
Jersey Lightnin'. R740.  
Louisiana Swing. R795.  
Muggin' Lightly. R934.  
New Call of the Freaks. R1645.  
On Revival Day. R2186.  
Panama. R963.  
Song of Swanee. R1669.

#### OKEH.

Be Bo Bo. 8808.  
†Call of the Freaks. 8656.  
Dismal Dan. 8808.  
Poor L'il Me. 8830.  
Saratoga Shout. 8780.  
Savoy Shout. 8760.

OKEH. Under the title of J. C. Higginbotham and the Six Hicks.

Give Me Your Telephone Number. 8772.  
Higginbotham Blues. 8772.

HARMONY. Under the title of the Memphis Hot Shots.

Baby Won't You Please Come Home? Shout, Sister, Shout.

BANNER. Under the title of Lou's Ginger Snaps but with William Coleman in place of Henry Allen, Jr.

Broadway Rhythm. 6536.

\* Under the title of Luis Russell's Heebie Jeebie Stompers.

† Under the title of Luis Russell's Burning Eight.

H.M.V.

Freakish Blues. B4897.  
Goin' to Town. B4907.  
You Rascal, You! B4881.

VICTOR.

Say the Word. 22789.

## BRUNSWICK.

Case on Dawn. 02002.

FRENCH BRUNSWICK.

Saratoga Drag. A500323.

1934-1935.

LUIS RUSSELL.	Piano.
CHARLES HOLMES.	Alto sax and clarinet.
HENRY JONES.	Alto sax and clarinet.
BING MADISON.	Alto sax and clarinet.

GREELY WALTON.	Tenor sax.
LEONARD DAVIS.	Trumpet.
GUS AIKEN.	Trumpet.
LOUIS BACON.	Trumpet.
HARRY WHITE.	Trombone.
JAMES ARCHERY.	Trombone.
WILLIE BLAIR.	Guitar.
GEORGE FOSTER.	Bass.
PAUL BARBARIN.	Drums.
SONNY WOODS.	Vocals.
BOBBY CASTON.	Vocals.

MELOTONE. 1934-1935.

At the Darktown Strutters' Ball.  
M-13146.  
Ghost of the Freaks. M-13334.  
Hokus Pokus. M-13334.  
I Got Rhythm. M-12000.  
My Blue Heaven. M-13366.  
Ol' Man River. M-13146.  
Primitive. M-13366.

# S

## SANNELLA—SYNCO JAZZ BAND

**SANNELLA, ANDY.**—Andy Sannella, American guitarist, is little known in this country, although quite a few of the recordings of his Penzoil Orchestra have been issued by the Decca Company. He has composed and recorded a number of guitar solos, and these are of greater interest.

**BRUNSWICK.** Guitar solos.

Blues of the Guitar. 1165.

Sliding on the Frets. 1165.

**Savoy Havana Band.**—In the early 'twenties Bert L. Ralton took his original New York Havana Band to the Savoy Hotel, London. At the end of 1923, when Ralton took his band to Australia, a new combination was organised by Reginald Batten. The new unit, all of whom were leading London musicians, was called the Savoy Havana Band, and remained in the Strand until 1927, when the combination was disbanded.

Many changes took place in the band during the succeeding years, and the leadership passed to Cyril Newton and then back to Reg Batten.

An interesting record, "Fantasie of Syncopated Favourites" (H.M.V. C1179), was made by the Savoy Havana Band in conjunction with the Savoy Orpheans and the Selma Four.

1924-1925. COLLECTIVE.

**REGINALD BATTEN.** Leader and violin.

**VAN PHILLIPS.** Alto sax and clarinet.

**RUDY VALLEE.** Alto sax and clarinet.

**LESLIE BATES.** Tenor sax and clarinet.

**JIMMY WORNELL.** Trumpet.

**A. THOMPSEN.** Trumpet.

**BERNARD TIPPING.** Trombone.

**BILLY MAYERL.** Piano.

**DAVE THOMAS.** Banjo.  
**FRED UNDERHAY.** Bass.  
**JACK BELLAMY.** Bass.  
**LAURIE HUNTINGTON.** Drums.

H.M.V. 1924-1925.

Back in Colorado. B1944.

Bam, Bam, Bammy Shore. B2186.

I Like You Best of All. B2032.

I Loved, I Lost. B1944.

Love's Lottery. B2014.

Naila. B2085.

\*Negro Spiritual Medley. B2057.

Oh! Darling Do Say Yes! B2069.

Oh! How I Love My Darling. B1975.

San Francisco. B2014.

Speech! B2186.

When My Sugar Walks Down the Street. B2013.

Where is that Girl Who Was Stolen from Me? B2145.

1926-1927.

**CYRIL RAMON NEWTON.** Leader and vocals.

**VAN PHILLIPS.** Alto sax and clarinet.

**LESLIE BATES.** Tenor sax and clarinet.

**MAX GOLDBERG.** Trumpet.

**JOCK FLEMING.** Trombone.

**DONALD THORNE.** Piano.

**DAVE THOMAS.** Banjo.

**FRED UNDERHAY.** Bass.

**LAURIE HUNTINGTON.** Drums.

**Note.**—Cyril Ramon Newton took over the leadership in May 1926. In November of the same year Max Goldberg, Jock Fleming and Donald Thorne joined the combination.

H.M.V. 1926-1927.

But I Do, You Know I Do. B5095.

Charleston Show Me the Way. B5130.

Everybody Stomp. B2228.

Ida, I Do. B2227.

I'm a Little Blackbird. B5130.

Masculine Women, Feminine Men.

B5027.

Somebody's Crazy about You. B5068.

\* Introducing "Dear Old Southland."

To-night's My Night with Baby. B5123.  
Two of Us. B5002.  
Who Taught You This? B5094.

1927.

REGINALD BATTEN.	Leader and violin.
VAN PHILLIPS.	Alto sax and clarinet.
LESLIE BATES.	Tenor sax and clarinet.
MAX GOLDBERG.	Trumpet.
TONY THORPE.	Trombone.
HARRY HOWARD.	Piano.
DAVE THOMAS.	Banjo.
HARRY EVANS.	Bass.
LAURIE HUNTINGTON.	Drums.

H.M.V. 1927.

Blue River. B5359.  
Crazy Words, Crazy Tune. B5229.  
I Can't Believe That You're In Love With Me. B5237.  
I Wonder Who. B5176.  
Miss Annabelle Lee. B5359.  
There Ain't No Maybe In My Baby's Eyes. B5206.

**The Savoy Orpheans.**—The Savoy Orpheans were organised in 1923 under the leadership of Debroy Somers. This British combination played at the Savoy Hotel, London, and was closely allied to the Savoy Havana Band.

Their first broadcast was made on October 3rd, 1923, and between 1923 and 1925 the Savoy Orpheans gave a number of concerts in London. Perhaps the best remembered of these was that held by the Savoy Orpheans (Augmented Symphonic Orchestra), the Savoy Havana Band, and the Selma Four, at the Queens' Hall, London, on March 10th, 1925.

In 1926 the leadership was taken over by Ramon Newton, from the Savoy Havana Band, and in the following year by Carroll Gibbons. Shortly after, the combination was disbanded, and the members were dispersed among various leading London orchestras.

1924-1926.

DEBROY SOMERS.	Conductor.
REGINALD BATTEN.	Violin and deputy leader.
SYDNEY KYTE.	Violin.
AL STARITA.	Saxes and clarinet.

RAY STARITA.

ARTHUR LALLY.

CHARLES SWINNERTON.

JOE CASSIDY.

HERBERT FINNEY.

VERNON FERRY.

CHARLES ROCCO.

BILLY LYME.

HARRY THOMPSEN.

GEORGE CHAFFIN.

G. DUGOID.

BILLY THORBURN.

PETE MANDALL.

JACK BELLAMY.

ALEC CRIPPS.

RONNIE GUBERTINI.

*Note.*—Charles Rocco and Ronnie Gubertini joined the combination in 1926.

COLUMBIA. 1924.

Eccentric. 3432.

Honolulu Blues. 3431.

Shine. 3459.

H.M.V. 1924-1926.

Alabama Bound. B1970.

Blue Evening Blues. B2035.

Brown Eyes, Why Are You Blue? B2252.

Bye-bye, Baby. B1955.

Charleston. B2076.

Charleston Baby of Mine. B2172.

Clap Hands, Here Comes Charley. B5003.

Collegiate. B2090.

Come On Over. B1987.

Copenhagen. B1954.

Could I? I Certainly Could. B5083.

Dinah. B2183.

Dizzy Fingers. B5105.

Five-foot Two. B5005.

Go 'Long, Mule. B1919.

Hard-hearted Hannah. B1955.

Headin' for Louisville. B5017.

Hello! Tucky. B2090.

How Many Times? B5147.

I Can't Realise. B2124.

I Want To See My Tennessee. B2125.

I'd Rather Charleston. B5085.

I've Got Those Wanna Go Home Again Blues. B5036.

Jig Walk. B5136.

Let's Talk About My Sweetie. B5075.

Me and the Boy Friend. B1973.

No Man's Mamma. B5017.

Nobody Knows What a Red-head Mamma Can Do. B2013.

Ogo Pogo. B1933.

Saxes and clarinet.

Saxes and clarinet.

Saxes and clarinet.

Saxes, clarinet and vocals.

Saxes and clarinet.

1st Trumpet.

1st Trumpet.

2nd Trumpet.

Trombone.

Trombone.

Trombone.

Piano.

Banjo.

Bass.

Drums.

Drums.

Oh, That Sweet in Suite 16. B2102.  
 Only, Only One for Me. B1981.  
 Out of a Million. B1935.  
 Sally Lou. B1942.  
 Show Me the Way to Go Home.  
 B1997.  
 Static Strut. B5083.  
 Stomp Off, Let's Go. B2174.  
 Susie Was a Real Wild Child. B5028.  
 Tenting Down in Tennessee. B5063.  
 Too Tired. B1996.  
 What Did I Tell Ya? B5011.  
 Where Has My Hubby Gone Blues?  
 B1979.  
 Where's My Sweetie Hiding? B1973.  
 Why Couldn't It Be Poor Little Me?  
 B2103.

H.M.V. Concert recordings, sometimes  
 augmented by the Savoy Havana  
 Band and the Selma Four.

Fantasie of Syncopated Favourites.  
 C1179.  
 Fragment. C1186.  
 It Ain't Gonna Rain No Mo'. B1994.  
 Medley of Medleys. C1188.  
 Round the World Medley. C1223.  
 Savoy English Medley. C1179.  
 Southern Medleys. C1188.

1927.

CARROLL GIBBONS.	Leader and piano.
FRANK HERBIN.	Piano.
REG PURSGLOVE.	Violin.
SIDNEY KYTE.	Violin.
TEDDY SINCLAIR.	Violin.
ROY WHETSTONE.	Alto sax and clarinet.
JOE CASSIDY.	Alto sax, clarinet and vocals.
AL NOTORANGE.	Tenor sax and clarinet.
FRANK GUARENTE.	Trumpet.
GEORGE CHAFFIN.	Trombone.
BERT THOMAS.	Banjo.
JACK BELLAMY.	Bass.
ALEC URE.	Drums.

H.M.V. 1927.

Ain't That Too Bad? B5342.  
 All Alone Baby. B5202.  
 Back Beats. B5226.  
 Blue Baby. B5384.  
 Blue Room. B5322.  
 Fidgety Feet. B5344.  
 Georgia Home. B5226.  
 He's the Last Word. B5297.  
 Hop Skip. B5198.  
 I Need Some Cooling Off. B5290.  
 Little Brown Baby. B5310.  
 Little Change of Atmosphere. B5259.  
 My Sweetie Can't Know. B5260.  
 Oh, Me, Oh, My! B5268.  
 Tuck in Kentucky. B5260.  
 Varsity Yale Blues. B5374.  
 Vladivostock. B5373.

Why Should I Say that I'm Sorry?  
 B5372.  
 Yale Blues. B5369.

**The Savoy Quartet.**—Between 1916 and 1919 the Savoy Quartet was the leading British dance combination in London. The unit was directed by Joe Wilbur, an American, and played at the Savoy Hotel and Murray's Club, being sponsored by Jack May.

Joe Wilbur came to London in 1913 with the revue "Gee Whiz!" produced at the Palace Theatre, Walthamstow, and which later toured the provinces. He then became a member of the trio—Vardon, Perry and Wilbur—vocalists, dancers and players of the harp, guitar and mandolin. They were very successful at the old Empire Theatre, Leicester Square.

The Savoy Quartet, which also played at the old "400" Club, also recorded under the title of Murray's Ragtime Trio. Dave Comer, the pianist of the unit, is the composer of "Hors D'Œuvres," "Hide and Seek," "Splashes" and others.

JOE WILBUR.	Leader, banjo and vocals.
BILL BLANCHE.	Banjo.
DAVE COMER.	Piano.
ALEC WILLIAMS.	Drums.

*Note.*—Later Bill Blanche was succeeded by Emile Grimshaw, Sr.; Dave Comer was succeeded by Claude Ivy; and Alec Williams, a coloured drummer, was succeeded by Harry Robbins, Sr.

H.M.V. The Savoy Quartet.

After You've Gone. B1088.  
 Darktown Strutters' Ball. B991.  
 Down Texas Way. B896.  
 Everything is Peaches. B1008.  
 Good Man is Hard to Find. B867.  
 I Never Knew. B1152.  
 I'm All Bound Up With the Mason  
 Dixon Line. B991.  
 Indian Rag. B985.  
 Slow and Easy. B1121.  
 Smiles. B1016.  
 Swanee. B1115.  
 Tackin' 'Em Down. B1049.  
 Where the Black-eyed Susans Grow.  
 B859.

H.M.V. 1918. Under the title of Murray's Ragtime Trio.

Beets and Turnips. C399.  
 Hors D'Œuvres. C399.

**Arthur Schutt.**—Arthur Schutt, American pianist, composer and arranger, was born in Reading, Pennsylvania, in 1902. His father was an accomplished violinist and pianoforte teacher.

Arthur received his first lessons from his father, who wanted him to prepare for a career as a concert pianist. But when young Arthur reached the age of fifteen his father died suddenly, and he was compelled to leave school and secure employment in order to help to support his mother.

For a time he played the piano in a small cinema in Reading. It was there that he was discovered by Paul Specht, and quickly signed up. Specht's Orchestra was then playing at the Pandora Café, and Schutt remained with the unit for five years, until 1922. For a time he played in another Specht combination, the Georgians, with which he came to London in 1923. Later he joined Roger Wolfe Kahn's Orchestra at the Biltmore Hotel in New York.

In 1926 he became a member of Don Voorhees' Orchestra. He remained with this Columbia Broadcasting combination for a year, and during that time was associated with Red Nichols, Miff Mole, Victor Berton, and others. Schutt was responsible for much of the arranging for Don Voorhees, including the band's recording of "Soliloquy" (Columbia 4682), issued in this country in February 1928.

Since 1928 he has concentrated on arranging and recording work, and for some time had his own recording combination. He has recorded with Joe Venuti, the late Eddie Lang, the Goofus Five and Washboards, Arkansas Travellers, California Ramblers, Denza Dance Band, Dorsey Brothers Orchestra, Wabash Dance Orchestra, Louisiana Rhythm Kings, Frankie Trumbauer, Charleston Chasers, Russell Douglas, Boyd Senter, Miff Mole, Jack Cornell, and Red Nichols. More recently he has been accompanying the vocal recordings of Harold Arlen for Victor.

Arthur Schutt has several compositions to his credit, including "Delirium," "Piano Puzzle," "Ghost of the Piano" and "Georgia Jubilee."

P

PARLOPHONE. Piano solos.

Lover Come Back to Me. R412.

Piano Puzzle. R412.

BRUNSWICK. Piano duets with Jack Cornell.

Canadian Capers. 1134.

Flapperette. 1134.

HARMONY. Piano Solos.

Jack in the Box.

PARLOPHONE. Arthur Schutt's Orchestra.

Crying for the Carolines. R619.

Eleven-Thirty Saturday Night. R672.

Have a Little Faith In Me. R619.

I'm Following You. R587.

My Fate is in Your Hands. R587.

Take Everything But You. R594.

OKEH.

Montana Call. 4139I.

Moon is Low. 4139I.

**The Selma Four.**—This British combination of four instrumentalists came into prominence about 1925. They appeared at the Savoy Hotel, London, and then toured the country. At the end of 1926 the unit broke up.

1926.

SID WILSON. Saxes and 'cello.

DAN MACKINNON. Piano and banjo.

JIM MACKINNON. Banjo and violin.

TED GUBERTINI. Drums.

*Note.*—Others to have played with the combination include Bobby Campbell, saxes; and Ted Gilbert, drums.

H.M.V. With the Savoy Orpheans and Savoy Havana Band.

Fantasia of Syncopated Favourites.

C1179.

**Ben Selvin.**—Ben Selvin, American orchestra leader, came into prominence in 1919 with his combination known as Selvin's Novelty Orchestra. Shortly after, he became Musical Director of the Columbia Phonograph Company, with which he remained for seven years.

More recently he has devoted his time to broadcasting work in New York with station WOR. His recordings through the years are of great interest, as Joe Venuti, violin, and the late Eddie Lang, guitar, often recorded with his orchestra.

During the past few years Terry Shand, piano, and Elmer Feldkamp, saxes, have recorded with him. He is

now recording manager with Muzak Radio in New York.

H.M.V. 1920-1921. Ben Selvin's Novelty Orchestra.  
Dance-O-Mania. B1177.  
Dardanella. B1089.  
Wond'ring. B1157.

#### BRUNSWICK.

Hoodle Dee Doo Dee Doodoo. 3213.  
Yes, She Do. 3636.

#### VOCALION.

Red-hot Mamma. 9481.  
San. 9481.

PARLOPHONE. With Joe Venuti, violin, and the late Eddie Lang, guitar.  
Sing a Little Jingle. R1035.

#### COLUMBIA.

Young and Healthy. CB578.

#### AMERICAN COLUMBIA.

Cabin in the Cotton. 2669-D.  
Crazy People. 2661-D.  
\*Dinner at Eight. 2813-D.  
Dixiana. 2287-D.  
\*Emperor Jones. 2813-D.  
Holding My Honey's Hand. 2676-D.  
My Man from Caroline. 2323-D.  
'Tain't No Sin. 2096-D.

**Boyd Senter.**—Boyd Senter, white American clarinet player, hails from Chicago. He is the composer of "Hobo's Prayer," "Slippery Elm," "I'm Taking My Own Sweet Time," "Steamboat Stomp," "Lucky Break," "Clarinet Tickle," "Christine" and others.

Senter has recorded numerous saxophone and clarinet solos, in many of which the late Eddie Lang, guitar; Arthur Schutt, piano, and other leading American musicians are featured. He has also had his own combination, with whom Glenn Miller, Frankie Trumbauer, Jimmy Dorsey, and the late Bix Beiderbecke played.

PATHÉ-ACTUELLE. 1927-1928. Sax and clarinet solos.

I'm Taking My Own Sweet Time. 11071.  
Lucky Break. 11201.  
One from Eight Leaves Seven. 11071.  
Poison.  
Steppin' High.  
Steamboat Stomp. 11201.

PARAMOUNT. Clarinet solos with piano and trumpet.

Bucktown Blues.  
Fat Mamma Blues. 20364.  
Gin Houn' Blues. 20364.  
Hobo's Prayer.  
Just Dandy.  
Yes, Sir, and How.

PARLOPHONE. Clarinet solos with the late Eddie Lang, guitar, and Arthur Schutt, piano.

Bad Habits. R3321 (3030).  
Beale Street Blues. R107 (2936).  
Bluin' the Blues. R3329 (2937).  
Boss of the Stomps. R168 (3061).  
Christine. R3351.  
Clarinet Tickle. R3329 (2936).  
Down-hearted Blues. R107 (3014).  
Eniale Blues. R283 (3061).  
Grind Out. R3505.  
Hot Lips. R3384.  
I Ain't Got Nobody. R3411 (3030).  
Just So-So. R283.  
New St. Louis Blues. R3321.  
Not Maybe. R3384. (2937).  
Sigh and Cry Blues. R3411 (3031).  
Someday, Sweetheart. R3351 (3014).  
Tain't Clean. R168.  
Wabash Blues. R3505.

#### OKEH.

I Wish I Could Shimmy. 41018 (3015).  
Prickly Heat. 41163.  
Somebody's Wrong. 41059 (3031).

PARLOPHONE. Senter's Senterpedes.

Mobile Blues. R143.  
No More. R501.  
Original Chinese Blues. R143.  
Original Stack o' Lee Blues. R501 (3015).

*Note.*—All numbers in parentheses are Vocalion re-issues of 1935.

H.M.V. Senter's Senterpedes.

Beale-Street Blues. X4488.  
Copenhagen. X4488.  
†Doin' You Good. X4493.  
No One. B4913.  
†Shine. X4493.  
Sweetheart Blues. B4913.

REGAL-ZONOPHONE. Senter's Senterpedes.

In the Jailhouse Now. MR1316.  
Wabash Blues. MR1316.

VICTOR. Senter's Senterpedes.

†Give It to Me Right Away. 23032.  
Goin' Back to Tennessee. 21864.  
Good Man is Hard to Find. 22812.  
Rich Man. 22010.  
†Smiles. 23032.  
Waterloo. 22812.

\* With Carroll Gibbons, guest artist, on piano; and vocals by Helene Daniels.

† Vocal refrains by Paul Small.

‡ Vocal refrains by Ray Stilwell, trombonist.

**The Sepia Serenaders.**—This American recording combination was formed in New York in early 1935. The unit was made up of four coloured musicians from Harlem.

CLARENCE GRIMES.	Alto sax and clarinet.
CLIFF JACKSON.	Piano.
ELMER SNOWDEN.	Banjo.
GEORGE GRAY.	Vocals.

**BLUEBIRD.** 1935.  
 Alligator Crawl. B5803.  
 Baby Brown. B5782.  
 Breakin' the Ice. B5782.  
 Dallas Blues. B5803.  
 Nameless Blues. B5770.  
 Ridiculous Blues. B5770.

**The Seven-Gallon-Jug Band.**—A coloured American combination under the direction of Clarence Williams.

AMERICAN COLUMBIA.  
 What If I Do? 2087-D.  
 Wipe 'Em Off. 2087-D.

**The Seven "Hot Air" Men.**—This American combination of leading white instrumentalists was formed between 1929 and 1930 in New York for recording purposes only with the American Columbia Company.

BENNY GOODMAN.	Alto sax and clarinet.
BABE RUSEN.	Tenor sax.
MANNY KLEIN.	Trumpet.
LE FLEUR.	Trombone.
RUBE BLOOM.	Piano.
TOM FELLINE.	Banjo.
WARD LAY.	Bass.
STANLEY KING.	Drums.

**COLUMBIA.** 1929-1930.  
 Gotta Feelin' for You. 5562.  
 Harlem Madness. CB53.  
 Low Down Rhythm. 5562.  
 Navy Blues. CB53.

AMERICAN COLUMBIA.  
 Chinnin' and Chattin'. 2175-D.  
 Red-hot Chicago. 2175-D.

**Seven Kings of Rhythm.**—This British recording combination was formed by Columbia in October 1935.

COLLECTIVE.	
HARRY SMITH.	Tenor sax.
LAURIE BOOKIN.	Clarinet.
TEDDY JEPSON.	Trumpet.
"FRENCHIE" SARTELL.	Trumpet.
"MIFF" FERRY.	Trombone.
PHIL GREEN.	Piano.

ALBERT HARRIS.	Guitar.
JOE YOUNG.	Guitar.
GEORGE SENIOR.	Bass.
AL CRAIG.	Drums.
HARRY SINGER.	Vocals.

**COLUMBIA.** 1935.  
 Oh, You Sweet Thing! FB1200.  
 Only Time You're Out of Luck. FB1149.  
 Truckin'. FB1200.  
 Weather Man. FB1149.

**The Seven Notes.**—An obscure American combination. The unit recorded the same titles on Okeh under the title of Jack Linx and the Birmingham Serenaders, a small clue that may mean the unit hails from Alabama.

**PARLOPHONE.** 1927.  
 Beale-Street Blues. R3336.  
 He's the Last Word. R3336.

**The Seven Wild Men.**—No details are available concerning this American combination.

**HARMONY.**  
 I'm Just Wild. 192-H.  
 Lunatic's Lullaby. 192-H.

**Nat Shilkret's Orchestra.**—For many years Nat Shilkret has held the position of Director of Dance Music and Light Music for the Victor Company in America. He may be regarded as the Ray Noble of America. It has been found impossible to obtain the names of the various personnels of the many combinations he has organised and directed at hundreds of sessions.

His recordings, however, are of great interest, and should be carefully segregated, for many leading instrumentalists have recorded under his direction.

**H.M.V.**  
 Baby's Blue. B5384.  
 Can't Help Lovin' Dat Man. B5472.  
 Dainty Miss. B5434.  
 Dixiana. B5915.  
 Dusky Stevedore. B5553.  
 Gotta Be Good. B5614.  
 Hallelujah. B5312.  
 Headin' for Harlem. B5437.  
 Hittin' the Ceiling. B5662.  
 If You Knew Susie. B2048.  
 Nothin'. B5429.  
 Nothing Could Be Sweeter. B5431.  
 Sweet Thing. B5269.  
 Wake Up! Chillun, Wake Up! B5671.  
 When Day is Done. B5295.  
 Why Should I Say I'm Sorry. B5293.

**VICTOR.**

Buffoon. 24028.  
 California Here I Come. 21673.  
 Get Happy. 22444.  
 I'm One of God's Children. 22632.  
 Jazz Nocturne. 24028.

**David H. Silverman's Orchestra.**—  
 Nothing has been discovered con-  
 cerning this early American com-  
 bination.

H.M.V. 1924.

Mamma Goes Where Papa Goes.

Bi773.

Mean Blues. Bi761.

**VICTOR.**

Blue Grass Blues. 19237.

**Arthur Sims' Creole Roof Orchestra.**  
 —Nothing has been discovered con-  
 cerning this American combination.

PARLOPHONE. 1927.

As Long as I Have You. E5711.

How Do You Like It Blues? R3256.

Soapstick Blues. R3256.

**Lee Sims.**—Lee Sims, American pianist, commenced his musical career by playing in a cinema in a small town in Illinois, where he proved a great success due to his versatility.

Later he went to Chicago, where he opened a school of piano instruction that is still in existence. Lee is a well-known piano tutor in America, and does considerable radio and recording work.

His wife is Ilomay Bailey, a singer, and during 1935 both appeared at the Chez Paree in Chicago.

BRUNSWICK. Piano solos.

Blues In My Heart. 1248.

Body and Soul. 1092.

Did You Ever See a Dream Walking?  
 01679.

Don't Blame Me. 01604.

Everything I Have Is Yours. 01679.

I Can't Give You Anything But Love.  
 3907.

If I Could Be With You. 1025.

I'm Coming Virginia. 3617.

Lazybones. 01604.

Me and My Shadow. 3617.

Meditation. 3714.

Rockin' Chair. 1153.

Some of these Days. 3714.

Something to Remember You By.  
 1092.

Star Dust. 1153.

Sweet and Lovely. 1248.

What's the Use? 1025.

**AMERICAN BRUNSWICK.**

Ain't Misbehavin'. 4650.

Contrasts. 20069.

Gotta Feeling for You. 4650.

I Wish I Could Shimmy. 4780.

Improvisation. 20069.

Let's Misbehave. 3754.

Lonesome, Lonesome Blues. 7089.

Riverside Blues. 7089.

St. Louis Blues. 4780.

Swanee. 4845.

**The Sioux City Six.**—This American combination of white musicians was formed for recording purposes in the early 'twenties by Frankie Trumbauer, at that time a member of Ray Miller's Orchestra.

FRANKIE TRUMBAUER. Saxes and  
 clarinet.

MIN LIEBROOK. Saxes.

BIX BEIDERBECKE. Trumpet.

MIFF MOLE. Trombone.

RUBE BLOOM. Piano.

VICTOR MOORE. Drums.

BRUNSWICK. 1936. Gennett re-issues of  
 1924.

Flock o' Blues. 02207.

I'm Glad. 02207.

**Noble Sissle.**—Noble Sissle, coloured American composer, vocalist, and band leader, came into prominence with his singing during the War. He served as a Lieutenant in the A.E.F., and is said to have caused many Generals to weep by his rendering of "Joan of Arc." It was during this time that he was with Jim Europe and his Hellfighters, an American coloured combination playing in France.

On his return to America he went into partnership with Eubie Blake, and together they introduced the show, "Shuffle Along," in 1921, the music for which they wrote between them. An early recording of a vocal duet by Noble Sissle and Eubie Blake was "Down-hearted Blues" (H.M.V. B1703), issued in October 1923.

Between 1926 and 1928 Sissle made numerous vocal records, and in 1929 he brought his own band to London, and for a time played at Ciro's Club before visiting the Continent. More recently he has been playing at the Palace Theatre in Chicago, the Hollywood Club in Buffalo, and the French Casino in New York.

His compositions include "Yeah,

Man," "I'm Just Wild About Harry,"  
 "I Would Like To Know WHY,"  
 "I'm Going Back To Old Nebraska,"  
 "Miranda," "Camp Meeting Day,"  
 and others.

EDISON BELL. Vocals by Sissle and Blake.  
 Dinah. 4402.

H.M.V. 1929. With Tommy Ladnier  
 and Arthur Briggs, trumpets; Sidney  
 Beckett and Otto Hardwick, saxes  
 and clarinets; Juice Wilson, violin;  
 and Noble Sissle, vocals.

Camp Meeting Day. B5709.  
 I'm Crooning a Tune. B5731.  
 Kansas City Kitty. B5731.  
 Miranda. B5709.  
 Recollections. B5723.  
 You Want Lovin'. B5723.

#### BRUNSWICK.

Got the Bench, Got the Park. 1117.  
 Loveless Love. 1117.  
 Roll On, Mississippi, Roll On. 1158.  
 Wha'd Ja Do To Me? 1158.

COLUMBIA. 1931. Noble Sissle's Sizzling  
 Syncopaters.

Confessin'. CB193.  
 Daughter of the Latin Quarter. CB192.  
 Sunny Sunflower Land. CB192.  
 You Can't Get to Heaven that Way.  
 CB193.

#### PARLOPHONE.

Just Give the Southland to Me. R125.

#### 1934-1935. NOBLE SISSELE'S ORCHESTRA.

NOBLE SISSELE. Leader and  
 vocals.

HARVEY BOONE. 1st Sax and  
 clarinet.

RAYMOND USERA. 2nd Sax and  
 clarinet.

JAMES TOLIVER. 3rd Sax and  
 clarinet.

SIDNEY BECHETT. 4th Sax and  
 clarinet.

WENDELL CULLEY. 1st Trumpet.

DEMUS DEAN. 2nd Trumpet.

CLARENCE BRERETON. 3rd Trumpet.

CHESTER BURRILL. Trombone.

OSCAR MADERA. Violin.

HARRY BROOKS. Piano.

HOWARD HILL. Guitar.

EDWARD COLES. Bass.

JACK CARTER. Drums.

BILLY BANKS. Vocals.

LAVADA CARTER. Vocals.

Note.—Buster Bailey, clarinet, has  
 played with the combination and  
 Clarence Moore, violin, recently  
 joined the band.

BRUNSWICK. 1934.

Loveless Love. 01861.

Old Ark is Moving. 01861.

AMERICAN BRUNSWICK.

Basement Blues. 6129.

AMERICAN DECCA. 1935.

Polka Dot Rag. 153.

Under the Creole Moon. 153.

**Six Jumping Jacks.**—This American  
 combination of white musicians was  
 directed by Harry F. Reser, the banjo  
 player. Reser was born in Piqua,  
 Ohio. At the age of five he suc-  
 cumbed to the guitar craze.

Following a struggle to establish  
 himself in the musical world, he joined  
 Paul Whiteman's original orchestra,  
 and was with the "King of Jazz" in  
 London in 1923.

When he returned to New York,  
 he left Whiteman and formed his own  
 small combination. In 1925 he formed  
 his Clicquot Club Eskimos, a unit  
 that played at the Clicquot Club for  
 seven years.

The Six Jumping Jacks was a  
 contingent from his orchestra at the  
 Clicquot Club, and recorded numerous  
 titles for Brunswick. While the  
 Clicquot Club Eskimos recorded for  
 Columbia, contingents from the same  
 combination recorded for Okeh-Parlo-  
 phone under the titles of the Jazz  
 Pilots and Tom Stack's Minute Men.  
 The principal vocalist in the recordings  
 of these three combinations was Tom  
 Stacks.

Harry Reser is the composer of  
 a number of banjo solos, including  
 "Lollipops," "The Clock and the  
 Banjo," "Pickin's," "Fooling the  
 Fiddle" and "Japanese Idol." Dur-  
 ing 1935 his orchestra broadcast in  
 America from station WEAf.

Many of his recorded banjo solos  
 contain piano accompaniments by  
 Ferde Grofé. An early recording  
 combination with which Reser made  
 several titles was called the Royale  
 Dance Trio.

BRUNSWICK. The Six Jumping Jacks.

Charleston Ball. 3064.

Gonna Getta Girl. 3063.

How Could Red Riding Hood? 3254.

Just the Same. 3511.

Nagasaki. 3862.

She's Got it. 3603.

Sittin' Around. 3131.

## AMERICAN BRUNSWICK.

Collegiate. 4589.  
 Dan the Elevator Man. 4759.  
 Man from the South. 4498.  
 She's Got Great Ideas. 4351.  
 Whoopee Hat Brigade. 4457.

## PARLOPHONE. The Jazz Pilots.

Thanks for the Buggy Ride. E5592.

## AMERICAN COLUMBIA. The Clicquot Club Eskimos.

My One and Only. 1213-D.  
 Too Busy. 1445-D.

## PATHÉ-ACTUELLE. The Royale Dance Trio—banjo, piano and saxophone.

Crazy Jo'. 10529.  
 Pickin's. 10529.

**The Six Swingers.**—This combination of British instrumentalists was organised in the latter part of 1934. The group, comprising a number of leading London musicians, was formed for recording purposes by George Scott-Wood.

George Scott-Wood is the composer of "Swing, Brothers, Swing," "Becky, Play Your Violin" and others. He was born in Glasgow, Scotland, in 1903. As a youth he studied the piano and violin, and at the age of fourteen was appointed official accompanist at the Arts Club in Glasgow.

Later he went to America and gave classical recitals. On returning to England he played for a time at the Plaza, Glasgow, and then joined the Omega Collegians. This led to his playing with Jay Whidden's Orchestra.

It was not long before Scott-Wood gave his whole time to arranging and the work entailed by his appointment as Musical Director of the Parlophone Company. He is responsible for much of the arranging for Harry Roy's Orchestra.

## 1934.

GEORGE SCOTT-WOOD.	Arranger and piano.
FREDDY GARDNER.	Saxes and clarinet.
MAX GOLDBERG.	Trumpet and mellophone.
LEW DAVIS.	Trombone.
DICK BALL.	Bass.
MAX BACON.	Drums.
SAM BROWNE.	Vocals.

## REGAL-ZONOPHONE.

\*Hot Pie. (No. 1). MR1567.  
 \*Hot Pie. (No. 2). MR1675.  
 Hotcha Razz-Ma-Tazz. MR1509.  
 I'm Walkin' the Chalk Line. MR1468.  
 When It's Coming Round. MR1509.  
 Your Mother's Son-in-Law. MR1468.

## 1935. COLLECTIVE.

GEORGE SCOTT-WOOD. Piano and arranger.

FREDDY GARDNER. Saxes and clarinet.

BILLY FARRELL. Trumpet.

TONY THORPE. Trombone.

JOCK FLEMING. Trombone.

JOE YOUNG. Guitar and banjo.

DICK ESCOTT. Bass.

MAX ABRAMS. Drums.

JOCK JACOBSEN. Drums.

JAMES JACK. Drums.

Note.—Vocalists comprise Nora Williams, Brian Lawrence and Marjorie Stedeford.

## REGAL-ZONOPHONE.

Black Coffee. MR1864.

Broadway Rhythm. MR1864.

Chicken. MR1784.

Darktown Strutters' Ball. MR1784.

Dixie After Dark. MR1620.

Georgia Rockin' Chair. MR2009.

†Hot Pie. (No. 3.) MR1909.

House Where I Was Born. MR1732.

I'd Love to Take Orders. MR2008.

I'm a Hundred Per Cent. MR1620.

I'm Livin' In a Great Big Way.

MR1929.

Little Bit Independent. MR2009.

Lulu's Back in Town. MR1864.

My Girl's a Rhythm Fan. MR2054.

Rhythm in My Nursery Rhymes.

MR2054.

Rhythm is Our Business. MR1771.

Star Dust. MR1771.

Streamline Strut. MR1621.

Swing, Brothers, Swing. MR1621.

†Swingin' the Lead. MR1841.

Truckin' On Down. MR1929.

†Weather Man. MR1841.

What's the Reason? MR1732.

You're an Eyeful of Heaven. MR2008.

**Roy Smeck.**—Roy Smeck, guitarist, was born in Pennsylvania, and is of Dutch American origin. Following his schooling he worked in a shoe factory in Binghamton, where he bought himself a ukulele and devoted most of his working hours to the study and practising of this instrument. However, the foreman of the factory, not a music-lover, vented his wrath

\* Arthur Young, second piano, added.

† With Ted Heath on trombone.

by smashing the ukulele and discharging the budding musician.

Smeck's next step was to open a small music shop in Binghamton, where he sat waiting for customers and practising on the various instruments that made up his stock. During this period he taught himself to play the tenor banjo, the Hawaiian guitar, the Spanish guitar and the harmonica.

Then Paul Specht visited Binghamton. Following an audition, Roy joined Paul Specht's Orchestra and was billed as the Wizard of the Strings.

Later Smeck toured on his own in vaudeville, and appeared in a sound film with Mischa Elman and the Philadelphia Symphony Orchestra. Recording, vaudeville, radio and instruction work have since taken up his time.

#### PERFECT.

Frettin' Blues. 12247.

Lazy Pickin'. 12247.

Nifty Pickin'. 11338.

Tiger Rag. 11338.

REX. With Carl Kress and Dick McDonough.

Harbour Of Home Sweet Home. 8171.

Park in Patee. 8010.

Shuffle Off to Buffalo. 8010.

REX. With Carl Kress.

Smoke Gets In Your Eyes. 8370.

REX. With Perry Bodkin.

For All We Know. 8303.

**Bessie Smith.**—Bessie Smith, coloured American blues singer, is referred to in America as the Queen of the Blues and the Empress of the Blues.

Her multifarious recordings, dating from as far back as 1920, are of great interest owing to their accompaniments being made by many of the leading coloured instrumentalists. About 1924 Bessie was touring in America, being accompanied on piano by Thomas "Fats" Waller. Later her recording accompaniments were supplied by Fletcher Henderson and members of his orchestra, such as Louis Armstrong, Joe Smith, Buster Bailey, and the late Jimmy Harrison. Don Redman and Clarence Williams, who "discovered" Bessie, accompanied her for some time.

Bessie also recorded with the Bes-somer Singers and Asbestos Burns.

In 1929 she made a two-reel film of "St. Louis Blues," supported by Jimmy Johnson leading a ten-piece orchestra and a chorus of forty blues singers.

During 1935 she was touring, accompanied by Hardy Brothers' Band.

PARLOPHONE. 1934. With accompanying orchestra made up of Leon "Choo" Berry, tenor sax; Frank Newton, trumpet; Jack Teagarden, trombone; Buck Washington, piano; Bobby Johnson, guitar; and Bill Taylor, bass.

Do You Duty. R1793.

Gimme a Pigfoot. R2146.

I'm Down in the Dumps. R1793.

Take Me for a Buggy Ride. R2146.

#### AMERICAN COLUMBIA.

After You've Gone. 14197-D.

Alexander's Ragtime Band. 14219-D.

Baby Doll. 14147-D.

Baby, Won't You Please Come Home ? 3888-D.

Back Water Blues. 14195-D.

Blue Blues. 14611-D.

Blue Spirit Blues. 14527-D.

Born Evil Blues. 14018-D.

Bye-bye Blues. 14042-D.

Careless Love Blues. 14083-D.

Cold in Hand Blues. 14064-D.

Devil's Gonna Git You. 14354-D.

Dirty No Gooder's Man. 14476-D.

Dixie Flyer Blues. 14079-D.

Down-hearted Blues. 3844-D.

Dyin' By the Hour. 14273-D.

Dying Gambler's Blues. 14051-D.

Eavesdropper's Blues. 14010-D.

Empty Bed Blues. 14312-D.

Far Away Blues. 13007-D.

Florida-bound Blues. 14109-D.

Foolish Man Blues. 14273-D.

Frankie Blues. 14023-D.

Ginhouse Blues. 14158-D.

Good Man is Hard to Find. 14250-D.

Graveyard Dream Blues. 4001-D.

Gulf-Coast Blues. 3844-D.

Hard-drivin' Papa. 14137-D.

Hard to Me Blues. 14179-D.

Hateful Blues. 14023-D.

Haunted House Blues. 14010-D.

He's Gone Blues. 14083-D.

He's Got Me Goin'. 14464-D.

Homeless Blues. 14260-D.

Hot Spring Blues. 14569-D.

House-rent Blues. 14032-D.

Hustlin' Dan. 14454-D.

I Ain't Got Nobody.

I Got What It Takes. 14435-D.

I Used To Be Your Sweet Mamma.

14292-D.

I Want Ev'ry Bit of It. 14129-D.

I'd Rather Be Dead. 14304-D.

I'm Going Back to My Use. 13007-D.  
I'm Wild About That Thing. 14427-D.  
In the House Blues. 14611-D.  
It Makes My Love Come Down.

14464-D.

Jail House Blues. 4001-D.  
Keep It To Yourself. 14516-D.  
Kitchen Man. 14435-D.  
Lock and Key. 14232-D.  
Long Old Road. 14663-D.  
Lookin' for My Man Blues. 14569-D.  
Lost Your Heart Blues. 14158-D.  
Love Me, Daddy, Blues. 14060-D.  
Mean Old Bed-bug Blues. 14250-D.  
Money Blues. 14137-D.  
Moonshine Blues. 14018-D.  
Muddy Water. 14197-D.  
My Man Blues. 14098-D.  
New Gulf-Coast Blues. 14109-D.  
Nobody Knows You When You're  
Down. 14451-D.  
Nobody's Blues But Mine. 14098-D.  
Oh, Daddy, Blues. 3888-D.  
On Revival Day. 14538-D.  
Pickpocket Blues. 14304-D.  
Pinkbacks Take 'Em Blues. 14025-D.  
Preachin' the Blues. 14195-D.  
Put It Right Here. 14324-D.  
Reckless Blues. 14057-D.  
Rockin'-chair Blues. 14023-D.  
St. Louis Blues. 14064-D.  
Send Me to the 'Lectric Chair.  
14292-D.

Shipwreck Blues. 14663-D.  
Sing-Sing Prison Blues. 14051-D.  
Slow and Easy Man. 14384-D.  
Sobbin'-hearted Blues. 14057-D.  
Soft Pedal Blues. 14075-D.  
Sorrowful Blues. 14023-D.  
Spider Man Blues. 14324-D.  
Sweet Mistreater. 14260-D.  
Take It Right Back. 14451-D.  
Them Graveyard World Blues.  
14292-D.

Them Has Been Blues. 14147-D.  
There'll Be a Hot Time. 14219-D.  
Thinking Blues. 14292-D.  
Ticket Agent. 14025-D.  
Trombone Charley. 14232-D.  
Wasted Life Blues. 14476-D.  
Weeping Willow Blues. 14042-D.  
What's the Matter Now? 14129-D.  
Woman's Trouble Blues. 14060-D.  
Work-house Blues. 14032-D.  
Worn Out Papa Blues. 14527-D.  
Yellow Dog Blues. 14075-D.  
Yes, Indeed He Do. 14354-D.  
Young Woman's Blues. 14179-D.  
You Ought To Be Ashamed. 14399-D.  
You've Been a Good Old Wagon.  
14079-D.

You've Got To Give Me Some. 14427-D  
*Note.*—In many of these recordings the accompaniments feature contingents from Fletcher Henderson's orchestra

and include Fletcher Henderson, piano; Louis Armstrong and Joe Smith, trumpets; and others.

**Clara Smith.**—The late Clara Smith, coloured American singer, was known in America as the World's Champion Moaner.

Almost numberless records were made by this artist in the States, and in many she sings with Tommy Jordan. She is little known in this country or in Europe, as none of her recordings has been issued. She died in April 1935.

Ain't Got Nobody to Grind My Coffee.  
14368-D.

Black Cat Moan. 14240-D.  
Black Woman's Blues. 14223-D.  
Cheatin' Daddy. 14192-D.  
Court-house Blues. 14073-D.  
Daddy Don't Put That Thing on Me.  
14398-D.

Death Letter Blues. 14045-D.  
Done Sold My Soul. 14041-D.  
Down in the Mouf' Blues. 14553-D.  
Empty House Blues. 14409-D.  
Far-Away Blues. 13007-D.  
Freight Train Blues. 14041-D.  
Gin Mill Blues. 14419-D.  
Good Times. 14592-D.  
Got My Mind On That Thing. 14419-D.  
He's Mine All Mine. 14053-D.  
How'm I Doing? 14150-D.  
I Want a Double-jointed Man. 14592-D.  
I'm Gonna Hear You Play House Down.  
14013-D.

It's All Coming Here. 14319-D.  
It's Tight Like That. 14398-D.  
Jelly Bean Blues. 14294-D.  
Jelly Look What You Done. 14319-D.  
Kitchen Mechanic Blues. 14097-D.  
L. and N. Blues. 14098-D.  
Let's Get Loose. 14497-D.  
Lowland Blues. 14580-D.  
My Man Blues. 14098-D.  
My Two-timing Papa. 14097-D.  
Ol' Sam Tages. 14619-D.  
Pictures on the Wall. 14645-D.  
Prescription Forth Blues. 14045-D.  
Race-track Blues. 14294-D.  
San Francisco Blues. 14049-D.  
Sobbin' Sister Blues. 14344-D.  
Steamboat Man Blues. 14344-D.  
Steel-drivin' Sam. 14053-D.  
Street Department Papa. 14645-D.  
Strugglin' Woman's Blues. 14240-D.  
Tell Me When. 14409-D.  
That's Why the Understrokes. 14223-D.  
Tired of the Way. 14462-D.  
Troublesome Blues. 14256-D.  
Unemployed Papa. 14619-D.  
Wanna Go Home. 14368-D.

What Makes You Act Like That?

14568-D.

Whip It To a Jelly. 14150-D.

Woman To Woman. 14580-D.

You Can't Get It Now. 14256-D.

You Don't Know Who's Shaking Your Tree. 14192-D.

You Don't Know Your Mind. 14013-D.

You're Getting Old On Your Job. 14568-D.

**Jabbo Smith.**—Jabbo Smith is a famous coloured trumpet player in Chicago, where he was born and where he has been playing for many years.

He has recorded under the titles of Jabbo Smith's Gut Bucket-teers, Jabbo Smith's Rhythm Aces and the Rhythm Aces. In his old recordings Harry Dial, drums, was with him.

During the past two years Jabbo has been playing with Eli Rico's orchestra and a combination of Chicagoans known as the Cyclones. He was featured in the 1935 recordings of Charles La Vere's Chicagoans.

**VOCALION.** Jabbo Smith's Gut Bucket-teers.

I'm Going Away. 1573.

Rub Me Some More. 1560.

That's My Stuff. 1573.

Wake Up, Sinners. 1560.

**AMERICAN BRUNSWICK.** Jabbo Smith's Rhythm Aces.

Ace of Rhythms. 7071.

Band-box Stomp. 7111.

Boston Skuffle. 7101.

Croonin' the Blues. 7087.

Decatur Street Tutti. 7078.

\*I Got the Stinger. 7120.

\*Jazz Battle. 4244.

Let's Get Together. 7065.

Lina Blues. 7087.

Little Willie Blues. 7058.

Michigander Blues. 7069.

Moanful Blues. 7111.

Sau-Sha Stomp. 7065.

Sleepytime Blues. 7056.

Sweet 'n Low Blues. 7061.

Take Me To the River. 7071.

Take Your Time. 7061.

Tanguay Blues. 7101.

Till Times Get Better. 7078.

**Joseph C. Smith's Orchestra.**—Joseph C. Smith, American violinist and orchestra leader, came into prominence in the early twenties.

His combination at that time is of interest from both the historical and

personnel points of view. One of his early recordings, "Yellow Dog Blues," created a sensation in 1920, because of the introduction of "the laughing trombone" by Harry Raderman.

1920-1925.

**JOSEPH C. SMITH.** Leader and violin.  
**RUDY WIEDOEFT.** Saxes and clarinet.

**HARRY RADERMAN.** Trombone.

**WILLIAM HALL.** Trombone and trumpet.

**HUGO FREY.** Piano.

**FRANK BANTA.** Piano.

**TEDDY BROWN.** Drums.

and others.

**H.M.V.** 1920-1921.

Alice Blue Gown. B1175.

Left All Alone Again Blues. B1130.

Yellow Dog Blues. B1089.

**VICTOR.**

Allah's Holiday. 18246.

Come On, Papa. 18533.

Money Blues. 18165.

Nashville Nightingale.

Poor Butterfly! 18246.

Smile. 18473.

**Leroy Smith's Orchestra.**—This combination of coloured musicians is one of the oldest orchestras in America. The unit is still organised, and during 1935 was playing at the Folies Bergère Revue at the French Casino in New York, later appearing in various New York theatres and at Connies Inn.

**VICTOR.** 1928.

I'm a Broken-hearted Blackbird.

21472.

St. Louis Blues. 21472.

**Mamie Smith.**—Mamie Smith, coloured American blues singer, is little known in Europe, because only one of her recordings has been issued. She is said to have been the first "blues singer" in America.

Mamie was responsible for introducing Coleman Hawkins in 1918 in Baltimore as a member of Mamie Smith's Jazz Hounds.

During 1935 she has been appearing in various New York theatres accompanied by a coloured band.

**PARLOPHONE.** 1932.

Jenny's Ball. R1195.

\* Under the title of the Rhythm Aces.

**Willie Smith's Cubs.**—Willie "the Lion" Smith, coloured American pianist and composer, came into prominence with Clarence Williams, with whom he has been working and recording for some considerable time.

He is the part composer of "The Stuff Is Here and It's Mellow" with Clarence Williams and Tauscha Hammond, the violin player.

Willie was one of the original Six Cracker-Jacks. His 1935 recording combination features Cecil Scott, tenor sax and clarinet, and a few of the members of Clarence Williams' orchestra.

AMERICAN DECCA. 1935.

Breeze. 7086.  
Echo of Spring. 7090.  
Harlem Joys. 7074.  
Sitting at the Table. 7086.  
Streamline Gal. 7074.  
Swing Brothers Swing. 7090.  
There's Gonna Be. 7073.  
What Can I Do? 7073.

**Snooks' Memphis Ramblers.**—As the title of this American combination suggests, the band originated in Memphis. Between 1929 and 1930 the unit was playing at the Krazy Kat Inn, in New York, and broadcasting from stations WBNY and WMCA.

The director of the group is Leo "Snooks" Friedman, and the combination has played and recorded under several pseudonyms, including Snooks and his Kittens, Snooks' Stompers, Snooks' Paramount Hotel Orchestra, the Radio Rascals, and the Harlem Hot Shots.

AL MULLER.	Saxes and clarinet.
WALTER ASHBY.	Saxes, clarinet and vocals.
ELLY BELLARE.	Saxes, clarinet and vocals.
JAMES MIGLIORE.	1st Trumpet.
ESTES MANASCO.	2nd Trumpet and vocals.
KEN HERLIN.	Trombone.
RUPE BIGGADIKE.	Piano and arranger.
BOB COOKE.	Banjo.
CHUCK JORDAN.	Bass.
SNOOKS FRIEDMAN.	Drums.

H.M.V.

Japanese Sandman. B6303.

VICTOR.

\*Gettin' the Bird. 23371.  
\*Hold It Still. 21270.  
I'm Blue, But Nobody Cares. 22737.  
\*Kansas City Blues. 21270.  
Some Other Time. 22779.  
\*Stompin' Away. 23371.  
Sweet Georgia Brown. 22779.

MELOTONE.

Just One More Chance. M-12210.  
Makin' Faces. M-12203.  
When It's Sleepytime Down South.  
M-12259.

REGAL-ZONOPHONE. Under the title of Calloway's Hot Shots.

Sweet Birds. MR1495.

H.M.V. Under the title of the Radio Rascals.

Dixie. B4932.  
†Old-Fashioned Love. B4921.

VICTOR. Under the title of the Radio Rascals.

I Found a Peanut. 22989.  
Song of the Fiddlers. 24007.

**Debroy Somers.**—Debroy Somers, British orchestra leader and arranger, was born in Dublin in 1890. As a youth he studied music at the Royal Irish Academy of Music under Michael Eposito.

As far back as 1905 he organised a small classical orchestra for recording with Edison Bell cylinders. Later he came to London and joined a small band that recorded for Bulldog records. The unit made three dozen records at seven shillings and sixpence each. The leader received the money and shared it among the members of the orchestra. At this time Somers was playing the piano, xylophone, oboe and various other instruments.

For some time he was arranging for the old Æolian Company and then with Feldman's. It was in the early 'twenties that Somers came into prominence as the leader and arranger of the Savoy Orpheans. In 1926 he organised his own orchestra, which has since been touring and recording. Debroy Somers' Band appeared in the

\* Under the title of the Memphis Stompers.

† Also issued on Bluebird under the title of the Harlem Hot Shots.

British films "Aunt Sally" and "Stars on Parade."

# 1926. DEBROY SOMERS' BAND.

DEBROY SOMERS.	Conductor.
JEAN POUQUET.	Violin.
A. JACOBS.	Violin.
CHARLES SWINNERTON.	Alto sax and clarinet.
GEORGE WRIGHT.	Alto sax and clarinet.
ALEC AVERY.	Tenor sax.
JIMMY WORNELL.	1st Trumpet.
V. MAYALL.	2nd Trumpet.
JOCK FLEMING.	Trombone.
R. G. SOMERS.	Oboe.
J. MCQUILLAN.	Bassoon and harp.
RONNIE MUNRO.	Piano and arranger.
NORMAN PARRY.	Piano.
N. J. NEWETT.	Banjo and guitar.
FRED UNDERHAYE.	Bass.
W. BARNES.	Drums.

*Note.*—The unit has since undergone considerable changes.

# COLUMBIA. 1927.

Brainstorm. 4334.  
Mediterranean Blues. 4600.  
Sugar. 4665.

# BROADCAST. Under the title of Jimmy Wornell's Hot Blue-bottles.

Broadway Stomp. 3033.  
Stomping. 3033.

# COLUMBIA. 1935.

Fare Thee Well, Annabelle. FB1082.

**Eddie South.**—Eddie South, coloured American violinist, was born in Louisiana, Missouri, in 1904. At the age of nine he commenced his study of the violin at the Chicago College of Music.

Later, after various engagements, he took over the leadership of Paul Wade's Syncopaters, with which he went to New York in 1926. Shortly after he went back to Chicago and organised his own unit for the Club Alabam.

In 1927 he came to Europe, and completed his studies in Budapest and Paris. During his three and a half years' stay in Europe he formed his own combination, and played in France at the Empire Theatre, Paris, and in England, at the Café Anglais, London.

Eddie returned to America in 1931,

organised his own band, and for a time played at the Rubaiyat in Chicago. Appearances followed in New York and at the Chocolate Bar in Detroit. During the latter part of 1935 he was playing opposite Paul Whiteman's Orchestra in New York at the Ben Marden Riviera and broadcasting with the N.B.C.

In America he is referred to as the "Dark Angel of the Violin." His wife was formerly Katherine Crum.

# VICTOR. Eddie South's Alabamians.

By the Waters of Minnetonka. 21151.  
My Ohio Home. 21155.  
Rosita. 21151.  
That's What I Call Keen. 21605.  
Voice of the Southland. 21155.

# EDDIE SOUTH'S ORCHESTRA.

EDDIE SOUTH.	Violin and vocals.
ZINKY COHN.	Piano.
EVERETT BARKSDALE.	Guitar and vocals.
MILTON HINTON.	Bass.
JIMMIE BERTRAND.	Drums.

# H.M.V.

Gotta Go. BD193.  
My! Oh, My! BD193.  
No More Blues. B4984.  
Old Man Blues. B4984.

# VICTOR. 1933.

Mamma Mockingbird. 24383.  
Nagasaki. 24383.

# 1935.

EDDIE SOUTH.	Violin.
WILLIE RANDALL.	Saxes and clarinet.
GORDON JONES.	Saxes and clarinet.
LUCIUS WILSON.	Saxes and clarinet.
EVERETT BARKSDALE.	Guitar.
WILLY SMITH.	Piano.
and others.	

**Southern Melody Artists.**—An obscure American recording combination.

# OKEH.

Some Sweet Day. 41216.  
When the World is At Rest. 41216.

**Southern Rag-a-Jazz Band.**—This coloured American combination visited London in the early twenties under the direction of Will Marion Cook, saxes and violin. Soon after their arrival the band split up.

The coloured group went to Paris

and then returned to America. However, in the meantime the Southern Rag-a-Jazz Band was re-organised in London and augmented by a number of British musicians.

Will Marion Cook came to England as long ago as 1900, and a few years later he produced the show Southern Syncopated Orchestra at the Philharmonic Hall in London.

#### WINNER.

- Coal-black Mammy. 3625.  
Crooning. 3625.  
Do You Ever Think Of Me? 3592.  
My Mammy. 3592.  
Tiger Rag. 3607.  
When My Baby Smiles At Me. 3607.

**The Southern Sisters.**—This British vocal trio came into being in 1932, being made up of Betty and Vera Havela and Sybil Jason. After broadcasting and recording with Henry Hall and the B.B.C. Dance Orchestra, the trio went on tour.

In their own early recordings they were accompanied by Clive Richardson on piano. Later Eddie Palmer became their accompanist.

#### BRUNSWICK.

- Ain't You Kind of Sorry? 1458.  
Darkness on the Delta. 01530.  
How Deep is the Ocean? 1458.  
What Have We Got to Lose? 01530.

#### DECCA.

- Sentimental Gentleman from Georgia. F3690.  
Under a Blanket of Blue. F3690.

**Paul Specht.**—Paul Specht was born in Sinking Springs, Pennsylvania, and is of Dutch ancestry. Under the direction of his father, Charles G. Specht, a noted musician, he studied the violin until he reached the age of six.

He mastered a few more instruments, and then joined the Sinking Springs Cornet Band. Later he continued his studies in the Perkiomen Seminary and Comb's Conservatory of Music in Philadelphia.

The first combination that Specht helped to organise was the American Collegians. In the early 'twenties he had his own orchestra playing in Atlantic City and Detroit. Specht also sponsored the Georgians, a "hot"

combination under the direction of Frank Guarente.

In 1923 Paul Specht brought his orchestra to London. The combination then included Arthur Schutt, piano; Bud Harvard, saxes and clarinet; Al King, trumpet; Johnny Morris, drums; Paul on violin; and others. The band played in Lyons Corner House and other various West-End resorts, and then returned to New York. Two years later a return visit was made when the band played at the Kit-Cat Club and the Empress Rooms. In 1926 Paul Specht's Canadian Club Orchestra, directed by Orville Johnson, came to London and played at the Kit-Cat Club.

During the succeeding years Specht has built up for himself an enviable reputation. His orchestras have played in England, France, Belgium, Switzerland, Germany, Australia and Canada. Various orchestras and combinations that he has sponsored include his Collegians, the Romancers, the Society Serenaders, Dixie Strutters, Music Masters and the Chicago Five.

Leading musicians who have played in his band include Mel Jennsen, Frank Victor, Pee Wee Russell and Fuzzy Knight. Thanks are due to Paul Specht for bringing out Arthur Schutt, Roy Smeck, Sam Herman, Hal Kemp and others.

More recently, Specht has been touring America on the Democratic Good Will Tour. Since returning to New York in May 1935 he has been playing at the Chez Ami Club in Buffalo and broadcasting over the Columbia coast-to-coast network.

#### 1922-1925.

- |                 |                     |
|-----------------|---------------------|
| PAUL SPECHT.    | Leader and violin.  |
| BUD HARVARD.    | Saxes and clarinet. |
| FRANK GUARENTE. | Trumpet.            |
| AL KING.        | Trumpet.            |
| ARTHUR SCHUTT.  | Piano.              |
| ROY SMECK.      | Guitar.             |
| JOHNNY MORRIS.  | Drums.              |
|                 | and others.         |

#### COLUMBIA.

- All Muddled Up. 3234.  
Are You Sorry? 3852.  
Bagdad. 3517.  
By the Shalimar. 3298.  
Bye-bye, Baby. 3599.  
Gone. 3306.  
I'm Going South. 3419.  
My Pillow and Me. 3315.

Nifty Lou. 3316.  
 Oh, Harold! 3315.  
 Rose of Egypt. 3306.  
 Roses of Picardy. 3298.  
 Some Other Day. 3599.  
 Worried. 3554.

## AMERICAN COLUMBIA.

Cornfed. 1307-D.  
 Hot Feet. 1186-D.  
 Hittin' the Ceiling. 1836-D.  
 St. Louis Shuffle. 1307-D.

## IMPERIAL.

Hot Lips.

Paul Specht's Canadian Club Orchestra  
 —directed by Orville Johnson, with  
 Harold Saliers and Fred Morrow,  
 saxes and clarinets; Art Christmas,  
 trumpet; Julien Vedey, drums; and  
 Lorne Cole, vocals.

## COLUMBIA. 1926.

Clap Hands, Here Comes Charley.  
 3930.  
 I Wanna See a Little More. 3954.

## 1935. PAUL SPECHT'S ORCHESTRA.

PAUL SPECHT. Director, violin  
 and trumpet.

JOHN BREWSTER. 1st Alto sax and  
 clarinet.

STEPHEN LYON. 2nd Alto sax,  
 clarinet and  
 vocals.

JAMES HEFFNER. 1st Tenor sax and  
 clarinet, also  
 flute, arranger  
 and vocals.

RUSS LYON. 2nd Tenor sax,  
 violin, trumpet  
 and vocals.

CHARLES RYAN. 1st Trumpet.

MORTON WELLS. 2nd Trumpet, vio-  
 lin and vocals.

HERMAN 1st Trombone,  
 WILHITE, JR. violin and ar-  
 ranger.

CHESTER LINCOLN. 2nd and "hot"  
 trombone.

PAUL COOPER. Piano, arranger  
 and vocals.

LORRY LEE. Guitar and violin.

EVANS BROWN. Harp, accordion,  
 violin and  
 piano.

RICHARD

STRANGLIN.

ROY DUDLEY. Bass.  
 Drums and vibra-  
 phone.

MARIE DUPRE. Vocals.

**Reb Spike's Majors and Minors.**—An  
 American coloured combination con-  
 cerning which no details are available.

## AMERICAN COLUMBIA.

Fight That Thing. 1193-D.  
 My Mammy's Blues. 1193-D.

**Philip Spitalny's Orchestra.**—Philip  
 Spitalny, American violinist and  
 orchestra leader, came into prominence  
 in the early 'twenties with his recording  
 work.

More recently he has been managing  
 a number of bands in America, includ-  
 ing an all-girl unit.

H.M.V. 1924.

Worried. B1891.

## VICTOR.

Jackass Blues. 20108.  
 Up and At 'Em. 20108.

**Victoria Spivey.**—This coloured  
 American vocalist came into the  
 limelight in the middle 'twenties in  
 New York, where she did considerable  
 recording work for the Okeh Company.

Her recordings usually contain ac-  
 companiments by Luis Russell, piano,  
 Louis Armstrong, trumpet, and Lonnie  
 Johnson, guitar. She is featured also  
 in the Henry Allen, Jr., and his  
 Orchestra's recordings of "Funny  
 Feather Blues" and "How Do They  
 Do It That Way?" (Victor V-38088).

## PARLOPHONE.

Funny Feathers. R2177.  
 How Do They Do It? R2177.

## OKEH.

Alligator Pond Went Dry. 8481.  
 Arkansas Road Blues. 8481.  
 Black Snake Blues. 8338.  
 Blood-thirsty Blues. 8531.  
 Christmas Mornin' Blues. 8517.  
 Dope Head Blues. 8531.  
 Furniture Man Blues. 8652.  
 Garter Snake Blues. 8517.  
 Good Man is Hard to Find. 8565.  
 Hoodoo Man Blues. 8370.  
 Idle Hour Blues. 8464.  
 It's Evilhearted Me. 8410.  
 Jelly Look What You Done Done.  
 8550.  
 Mosquito, Fly and Flea. 8634.  
 Murder in the First Degree. 8581.  
 My Handy Man. 8615.  
 New Black Snake Blues. 8626.  
 Nightmare Blues. 8581.  
 No, Papa, No! 8634.  
 No. 12, Let Me Roam. 8494.  
 No More Jelly-bean Blues. 8338.  
 Organ-grinder Blues. 8615.  
 Red Lantern Blues. 8550.  
 Sante Fe Blues. 8410.

Spider Web Blues. 8370.  
 Steady Grind. 8464.  
 T-B Blues. 8494.  
 Toothache Blues. 8744.  
 Your Worries Ain't Like Mine. 8565.

**The Spoony Five.**—No details are available concerning this American combination.

**AMERICAN COLUMBIA.**

Chinese Rag. 15234-D.  
 My Little Girl. 15234-D.

**Jesse Stacy.**—In January 1936 a number of recordings were supervised in America by John Hammond, Jr., for issue in this country by Parlophone. Among those supervised were some piano solos by Jesse Stacy, a member of Benny Goodman's Orchestra, and others by a trio, the Jesse Stacy Trio.

**PARLOPHONE.** Piano solos by Jesse Stacy. To be issued.  
 Flashes.  
 In the Dark.

**PARLOPHONE.** Jesse Stacy Trio, with Israel Crosby, bass, and Gene Krupa, drums. To be issued.

Barrelhouse. R2187.  
 Go Back Where You Were Last Night.  
 World Is Waiting for the Sunrise.

**Ray Starita's Ambassador's Band.**—This British combination was a Jack Hylton band playing in the late 'twenties at the Ambassador's Club, London, under the direction of Ray Starita, saxophone and clarinet player.

Ray Starita is the brother of Rudy and Al Starita. Biographical details of the family are given under Rudy Starita on this page.

RAY STARITA.	Saxes and clarinet.
CHESTER SMITH.	Saxes and clarinet.
REG PURSGLOVE.	Violin.
DONALD THORNE.	Piano.
JACK HILL.	Banjo and guitar.
ARTHUR CALKIN.	Bass.
RUDY STARITA.	Drums and xylophone.

and others.

*Note.*—Reg Pursglove was succeeded by Ted Edbrook.

**COLUMBIA.** 1928-1929.

I'm Doin' What I'm Doin' for Love.  
 5523.  
 Rhapsody in Rhythm. 5008.  
 That's the Good Old Sunny South.  
 5327.

That's What I Call Keen. 5008.  
 Up the River. 5327.  
 Wake Up! Chill'un, Wake Up! 5380.

**HOMOPHONE.**

I Got Rhythm.

**Rudy Starita.**—Rudy Starita was born in Naples, Italy. His family emigrated to America when he was two. With his brothers, Al and Ray, he commenced studying music. Rudy learned how to play a trumpet in between his law studies. In 1921 the three brothers organised their own band in Boston, the combination being referred to as the Paul Whiteman Band of New England.

When his brothers came to England, Rudy remained behind in America and joined the orchestra of Mal Hallett, with whom he remained for two years. During the intervening years he had changed from trumpet to drums and xylophone.

In 1925 Jack Hylton formed a band for the Piccadilly Hotel. Al was then directing the Kit-Cat Band, and Ray, who had been visiting the States, returned with Rudy. The latter two joined the new Hylton combination.

Rudy Starita has served in various British combinations, more recently with Carroll Gibbons at the Savoy Hotel. He has recorded with the Four Bright Sparks; the Gilt-Edged Four; Ray Starita's Ambassador Band; Ronnie Munro's Orchestra; the Piccadilly Revels Band; the New Mayfair Orchestra; Ray Noble's Orchestra and Van Phillips All-Star Orchestra. In his xylophone solos for Columbia he was usually accompanied by Len Fillis, guitar; Van Phillips, saxes; and Sid Bright, piano.

**DECCA.** Xylophone solos.

Bye-bye Blues. F2214.  
 Rudy's Rambles. F3051.  
 You're Driving Me Crazy. F2214.

**Blue Steele's Orchestra.**—Blue Steele, American composer and orchestra leader, is little known in Europe except for two or three odd recordings by his orchestra that have been issued from time to time.

He is the composer of "All Muddled Up," "Virginia Lee," "Shoo-in' Flies" and others. His orchestra, a sixteen-

piece combination, has recently been playing in Florida, and in 1932 was playing at the Coral Gables Country Club in Miami. Around 1928 the drummer with his unit was Moe Goodman.

During 1935 his orchestra played in Chicago. In June 1935 Blue Steele married Peggy Moore.

H.M.V.

All Mugged Up. B4916.

Shoo-in' Flies. B4916.

Sugar Babe, I'm Leavin'. B5440.

VICTOR.

Beyond the Sunset. 21530.

Washington and Lee Swing. 21262.

Where Has My Old Gang Gone? 21262.

**Joe Steele's Orchestra.**—This American coloured combination hails from the middle West, and is under the direction of Joe Steele, composer of "Coal-yard Shuffle."

VICTOR. 1929.

Coal-yard Shuffle. V-38066.

Top and Bottom. V-38066.

**Rex Stewart's Orchestra.**—Rex Stewart, coloured American trumpet player and vocalist, was born in Philadelphia in 1909. He secured his first professional job with Duke Ellington in Washington. Later he served with Fletcher Henderson, Don Redman and McKinney's Cotton Pickers.

More recently he has been playing with Fletcher Henderson, Duke Ellington and other combinations in New York, where he formed his own unit for recording work. He is the part composer of "Stingaree" and "Baby, Ain't You Satisfied?"

DECCA. 1935.

Baby, Ain't You Satisfied? F5458.

Stingaree. F5458.

**Jesse Stone's Blue Serenaders.**—In 1935 Jesse Stone, coloured American pianist, was leading a combination called the Cyclones in Chicago.

THE CYCLONES.

JESSE STONE. Piano.

WILLIE RANDALL. Alto sax and clarinet.

BUD JOHNSON. Tenor sax.

JABBO SMITH. Trumpet.

AL WYNN. Trombone.

RICHARD BARNET. Drums.

OKEH. Jesse Stone's Blue Serenaders.

Boot to Boot. 8471.

Starvation Blues. 8471.

**Lew Stone.**—Lew Stone, British pianist, arranger and orchestra leader, was born in London. As a youth he received a six-guinea musical education—three years' piano lessons at half-a-guinea a quarter!

His father wanted him to become a cabinet-maker, but Lew had other ideas. He ran away from home and joined a concert party. After being left stranded in Durham, he returned to London. For a time he worked in the dockyards, and later secured an engagement in a small London night club.

In 1925 he joined the late Bert Ralton's band and went with the unit on tour to South Africa. On his return to this country in early 1927 he did some arranging for Bert Ambrose, and then joined Roy Fox at the Monseigneur Restaurant in Piccadilly. It was with Fox that Stone came into the limelight as an arranger.

Lew left Fox in 1934 and organised his own band for the Monseigneur. His first broadcast was made on April 23rd of that year. More recently, in the early part of 1935, Lew Stone's Band moved into the Hollywood Restaurant, Piccadilly, where the unit remained for a short time before commencing stage and touring work.

1934.

LEW STONE.	Director, ar- ranger and piano.
JOE CROSSMAN.	Alto sax and clarinet.
ERNEST RITTE.	Alto sax and clarinet.
HARRY BERLY.	Tenor sax and clarinet.
JIM EASTON.	Baritone sax.
NAT GONELLA.	1st Trumpet and vocals.
ALF NOAKES.	2nd Trumpet.
LEW DAVIS.	1st Trombone.
JOE FERRIE.	2nd Trombone and 3rd trumpet.
EDDIE CARROLL.	Piano.
AL BOWLLY.	Guitar and vocals.
TINY WINTERS.	Bass.
BILL HARTY.	Drums.

## 1935.

LEW STONE.	Director and arranger.
JOE CROSSMAN.	Alto sax and clarinet.
ERNEST RITTE.	Alto sax and clarinet.
HARRY BERLY.	Tenor sax and clarinet.
DON BARRIGO.	Tenor sax.
JIM EASTON.	Baritone sax.
TOMMY MCQUATER.	1st Trumpet.
ALF NOAKES.	2nd Trumpet.
LEW DAVIS.	1st Trombone.
JOE FERRIE.	2nd Trombone and 3rd trumpet.
DONALD MACAFFER.	3rd Trombone.
STANLEY BLACK.	Piano.
MONIA LITTER.	Piano.
ALBERT HARRIS.	Guitar.
ARCHIE SLAVIN.	Guitar.
TINY WINTERS.	Bass.
JOCK JACOBSEN.	Drums.
ALAN KANE.	Vocals.

*Note.*—In November 1935 Barry Wicks succeeded Jock Jacobsen and Bill Mulraney succeeded Donald Macaffer. Helen McKay, vocalist, was added. In December Harry Berly was succeeded by Oscar Grasso. In March 1936 Bill Apps succeeded Ernest Ritte.

## DECCA. 1934-1935.

Blue Jazz. F3782.  
 Blue Prelude. F3675.  
 Call of the Freaks. F3953.  
 Canadian Capers. F3829.  
 Etude. F5783.  
 Garden of Weeds. F5271.  
 Lazybones. F3644.  
 Lazy Rhythm. F3644.  
 Lew Stone Favourites. K715.  
 Lullaby in Blue. F3884.  
 Melodious Flashes. F3321.  
 Milenberg Joys. F3953.  
 Music Goes 'Round and Around. F5846.  
 Nagasaki. F3821.  
 St. Louis Blues. F5783.  
 Serenade for a Wealthy Widow. F3906.  
 Snowball. F3675.  
 That's a Plenty. F5271.  
 Tiger Rag. F3829.  
 Vamp Till Ready. F3906.  
 White Jazz. F3782.

## PANACHORD.

Blue Jazz. 25743.  
 Canadian Capers. 25743.  
 Milenberg Joys. 35690.  
 White Jazz. 25690.

## REGAL-ZONOPHONE. 1935.

Bouncing Ball. MR1678.

Here Comes Cookie. MR1673.  
 I Ain't Got Nobody. MR1561.  
 I Won't Dance. MR1785.  
 On the Night of June the Third. MR1673.  
 She's a Latin from Manhattan. MR1832.  
 Solitude. MR1561.  
 Two Trumpet Toot. MR1629.  
 Yes Suh! MR1678.

**Charley Straight's Orchestra.**—

Charley Straight, white American pianist, came into prominence in the early 'twenties with his orchestra. He is the composer of "That's Everything," "I Love You Sunday" and others.

A number of leading American musicians have served in his band, including Wingy Mannone and the late Bix Beiderbecke, both trumpet players. His chief vocalist for some time was Frank Sylvano.

His band played in and around Chicago, mostly at the Rainbow Gardens.

## BRUNSWICK.

Deep Henderson. 3224.  
 Hobo's Prayer. 3224.  
 Sentimental Baby. 3787.  
 Sweet Sue, Just You. 3787.  
 Too Busy. 3839.

**Joe Sullivan.**—Joe Sullivan, white American pianist and composer, was born in Chicago, Illinois, in 1908. He came into prominence with McKenzie and Condon's Chicagoans, a notable recording being "China Boy" (Parlophone R1035).

Sullivan is the composer of "Gin Mill Blues," "I May Be Wrong," "Onyx Bringdown" (or Breakdown), "Little Rock Getaway" and others.

When he arrived in New York he was featured in turn by Red Nichols, the late Russ Colombo, Benny Goodman and Roger Wolfe Kahn. Various orchestras with which he has recorded include Billy Bank's Orchestra, the Chicago Rhythm Kings, Louis Armstrong; the Harlem Hot Shots, Eddie Condon's Orchestra, Benny Goodman's Boys and Joe Venuti's Blue Six.

He is now staff pianist for the West Coast Division of the Columbia Broadcasting System; featured pianist with Raymond Paige's Orchestra; and accompanist with Bing Crosby.



PAUL WHITEMAN AND HIS ORCHESTRA—1929-1930. [Universal Pictures.]



PAUL WHITEMAN AND HIS ORCHESTRA—1936. [Twentieth Century Fox Pictures.]



AL STARITA AND THE PICCADILLY PLAYERS.



TEDDY HILL AND HIS ORCHESTRA.



AMBROSE AND HIS ORCHESTRA.  
With Sam Browne, Elsie Carlisle, and the Rhythm Sisters.



BILLY COTTON AND HIS BAND. *[Butcher's Film Service Limited.]*



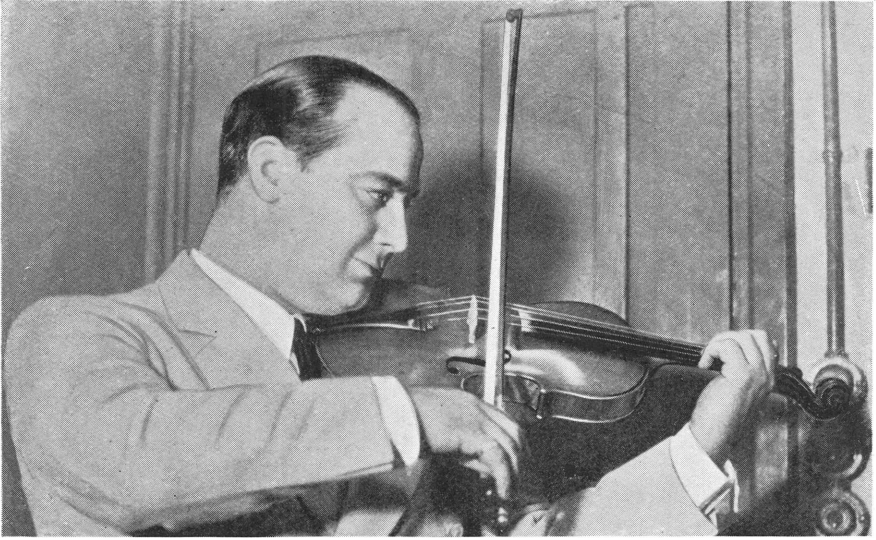
ELI DONDE'S BAND.

Henrik Ronnenkamp, Erik Christiansen, Eli Donde and Erik Olsson.



RED NICHOLS AND HIS FIVE PENNIES.

Red Nichols, Jimmy Dorsey, Bill Haid (deputising for Arthur Schutt), Victor Berton, Miff Mole and the late Eddie Lang.



GIUSEPPE "JOE" VENUTI.



THE ASMUSSEN QUARTET.

Niels Foss, Svend Asmussen, Aage Elwarth and Kjeld Noerregard.

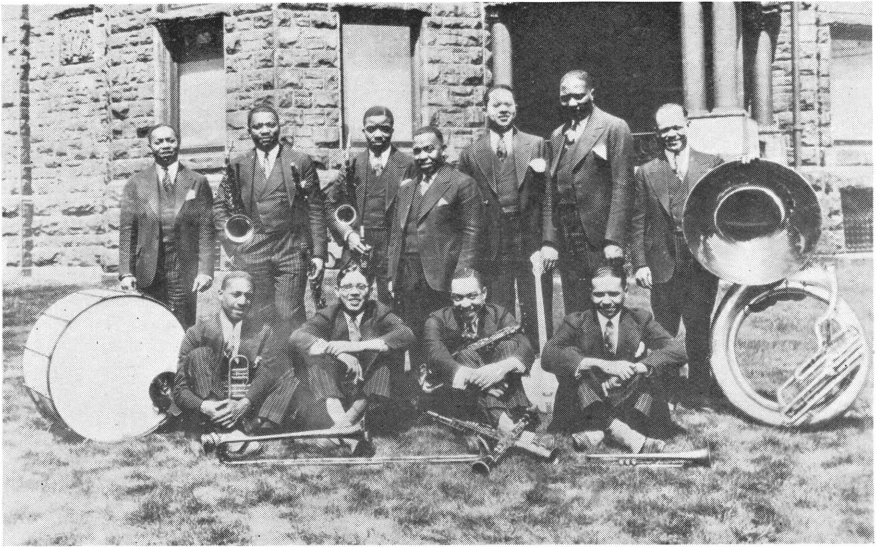


THE VERSATILE FOUR.

Tony Tuck, Charlie Johnson, Charlie Mills and Gus Haston.



EDDIE SOUTH AND HIS ALABAMIANS.



McKINNEY'S COTTON PICKERS.



LUIS RUSSELL AND HIS ORCHESTRA.



THE THREE KEYS.



W. C. HANDY.



JELLY-ROLL MORTON.



WHITEMAN'S RHYTHM BOYS.  
Al Rinker, Harry Barris and Bing Crosby.



JIMMY AND TOMMY DORSEY.



*[Paramount Pictures.]*  
THE PICKENS SISTERS.



BLANCHE CALLOWAY.



HENRY ALLEN, JR.



THE FOUR INK SPOTS.

Charles Fuqua, Jerry Daniels, Orville Jones and Ivory Watson.



THE MILLS BROTHERS.

With the late John Mills, front row, left.



CARROLL GIBBONS AND THE SAVOY HOTEL ORPHEANS.



DEBROY SOMERS AND HIS BAND.

[Gainsborough Pictures.]

PLATE XLIV.



JACK JACKSON AND HIS ORCHESTRA.



BERT LOWN AND HIS ORCHESTRA.



ROGER WOLFE KAHN AND HIS ORCHESTRA.



TED LEWIS AND HIS BAND. [Metro-Goldwyn-Mayer Pictures.]



ETHEL WATERS.



VALAIDA SNOW.



MURRAY PILCER'S AMERICAN SHERBO SEXTETTE.



DICK BALL.



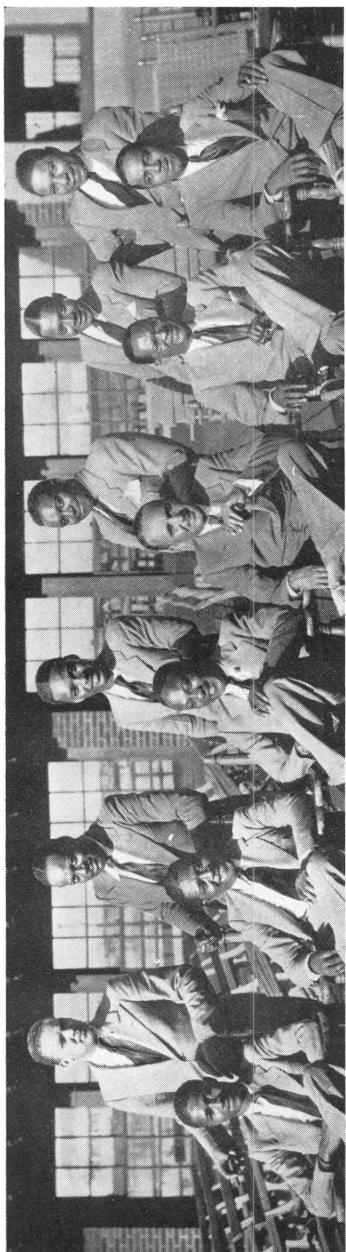
NAT GONELLA.



THOMAS "FATS" WALLER.



[*De Jazzwereld, Holland.*]  
THE LATE LOUIS DE VRIES.



FLETCHER HENDERSON AND HIS ORCHESTRA.



RUDY VALLEE AND HIS CONNECTICUT YANKEES.

**PARLOPHONE.** Piano solos.

Gin Mill Blues. R1686.  
 Honeysuckle Rose. R1686.  
 Little Rock Getaway. R2006.  
 Onyx Breakdown. R2006.

**BRUNSWICK.** Piano solos.

Just Strolling. 02136.  
 Little Rock Getaway. 02099.  
 Minor Mood. 02099.  
 My Little Pride and Joy. 02136.

**Wilbur Sweatman's Orchestra.**—

Wilbur S. Sweatman, coloured American clarinet player and orchestra leader, came into prominence between 1915 and 1920. Very little is known concerning his combination except for the fact that the pianist in the very early days was Duke Ellington, who is said to have been featured in several of Sweatman's old recordings.

**EMERSON.** 1917. Clarinet solo.

Down Home Rag.

**COLUMBIA.** 1920.

Everybody's Crazy. 2908.  
 Regretful Blues. 2908.

**AMERICAN VOCALION.** 1935.

Battleship Kate. 2945.  
 Florida Blues. 2945.  
 Hooking Cow Blues. 2983.  
 Whatcha Gonna Do. 2983.

**Swing Music.**—In May 1935 the Brunswick Company in this country issued the first of a series of records explaining the history of "rhythmic" and "swing" music.

The records were made by Brunswick with Leonard Hibbs, editor of *Swing Music*, *The Gramophone Record*, and other publications. Each record contains a short talk by Mr. Hibbs concerning rhythm in dance music and swing in dance music. In addition, examples of the different styles of playing of the leading exponents of rhythmic music are included in the recordings and cover a period between 1920 and the present day.

**BRUNSWICK.** Conversations about Jazz.

Swing Music (No. 1). RT1.  
 Swing Music (No. 2). RT2.  
 Swing Music (No. 3). RT3.

**The Sylviens.**—In 1926 a combination of British musicians known as the Sylviens opened up at the Berkeley Hotel in London under the direction of Carroll Gibbons.

The following year Carroll Gibbons left the unit and joined the Savoy Orpheans. The Sylviens were then taken over by Cyril Ramon Newton. In the latter part of 1927 the combination went to the Savoy Hotel and shortly after was disbanded.

**1925-1926.**

CARROLL GIBBONS.	Piano.
FRANK HERBIN.	Piano.
ROY WHETSTONE.	Saxes and clarinet.
AL NOTORANGE.	Saxes and clarinet.
REG PURSGLOVE.	Violin.
BERT THOMAS.	Banjo.
ALF ÜRE.	Drums.

**1927.**

CYRIL NEWTON.	Violin and vocals.
HERBERT FINNEY.	Saxes and clarinet.
JONNY FRYTAG.	Saxes and clarinet.
BILLY THORBURN.	Piano.
PETE MANDELL.	Banjo.
RONNIE GUBERTINI.	Drums.

**H.M.V.** 1925-1928.

Beedle-Um-Bo. B5419.  
 I Need Lovin'. B5271.  
 I'm Wondering Who. B5408.  
 Lonely. B5341.  
 Mississippi Mud. B5408.  
 Nothing But. B5399.  
 Oh, Baby, Don't We Get Along? B5308.  
 Sitting On the Stairs. B5420.  
 So Blue. B5288.  
 Some Day. B5271.  
 Sugar. B5381.  
 Swing on the Gait. B5423.  
 Vo-Do-De-O-Blues. B5381.  
 Whistle Away Your Blues. B5203.

**Synco Jazz Band.**—This combination, said to be American, was recording round about 1924. The unit still remains cloaked in mystery.

**PATHE-ACTUELLE.**

Dangerous Blues. 10310.  
 Mysterious Blues. 10310.

# T

## TAMPA BLUE ARTISTES—TUXEN

**TAMPA BLUE ARTISTES, The.**  
—Various leading American instrumentalists were gathered together between 1927 and 1931 for recording sessions with the Okeh Company. The group, as a whole, was dubbed the Tampa Blue Orchestra, but other titles were given to the participants, according to the number of musicians who turned up at different sessions.

Thus on old Parlophone records we find the Tampa Blue Pianists, Rhythm Artistes, Orchestra, Boys, Fiddlers, Two, Three and Five. Also the Blue Boys, another branch of the group.

A careful study of their recordings reveals that such instrumentalists are featured as:—

JOE VENUTI.	Violin.
EDDIE LANG.	Guitar.
JIMMY DORSEY.	Saxes and clarinet.
TOM DORSEY.	Trombone.
RED NICHOLS.	Trumpet.

Vocalists include Red McKenzie, Les Reis, Russell Douglas and Seger Ellis, while many of the vocal records of the period by Smith Ballew, Seger Ellis and the California Blue Boy (Charles W. Hamp), are accompanied by these same instrumentalists.

**PARLOPHONE.** Collective groups.

Bless Her Little Heart. R3380.  
Bye-bye, Pretty Baby. R3417.  
Cat, the. R3335.  
Chloe. R183.  
Collette. R3334.  
Dawning. R3417.  
Don't Keep Me in the Dark. R223.  
I Can't Give You Anything But Love. R223.  
I Ain't That Kind of a Baby. R3379.  
I'm More Than Satisfied. R3501.  
It All Belongs to Me. R3460.  
It's a Million to One You're in Love. R3379.  
Magnolia. R3407.  
Man I Love. R3532.  
Miss Annabelle Lee. R3418.

My Sunday Gal. R3334.  
On a Dew-Dew-Dewey Day. R3364.  
Plenty of Sunshine. R3501.  
Roam On My Little Gypsy Sweetheart. R3418.  
Shaking the Blues Away. R3460.  
Shanghai Dream Man. R3364.  
Swanee Shore. R3461.  
Sweethearts' Holiday. R550.  
That's My Hap-Hap-Happiness. R3335.  
True Blue Lou. R463.  
Wait a Little Longer. R3532.  
We Love It. R205.  
Whoo-oo? You-oo! That's Who! R3380.  
Wobbaly Walk. R205.

**Art Tatum.**—Art Tatum, coloured American pianist, was born in Toledo, Ohio. He has been playing in New York for a number of years. Tatum is little known in this country except for his recordings. It is interesting to note that he is practically blind and plays only by ear and by touch.

Tatum was the accompanist for Adelaide Hall for some considerable time before he went to New York and commenced cabaret, stage and recording work as a soloist. During 1935 he was playing in Cleveland and the Three Deuces in Chicago.

In addition to his many recorded piano solos, he is also featured in a few of the discs made by Jack Teagarden's orchestra.

**BRUNSWICK.** Piano solos.

After You've Gone. 01862.  
Anything for You. 02015.  
Emaline. 01862.  
I Ain't Got Nobody. 01978.  
Ill Wind. 02051.  
Love Me. 02015.  
Moonglow. 01877.  
St. Louis Blues. 01506.  
Shout. 01877.  
Sophisticated Lady. 01554.  
Star Dust. 02051.  
Tea for Two. 01554.  
Tiger Rag. 01506.  
When a Woman Loves a Man. 01978.

## AMERICAN DECCA.

Beautiful Love. 306.

Cocktails for Two. 156.

**Eva Taylor's Boy Friends.**—Eva Taylor, coloured American singer and radio star, is the wife of Clarence Williams, well-known music publisher, composer and pianist.

In America she is referred to as the Dixie Nightingale, and since 1925 has broadcast with the N.B.C., being accompanied by her husband.

More recently Willie "the Lion" Smith, pianist and composer, joined the act for broadcasting purposes.

However, in the recordings of Eva Taylor and her Boy Friends mentioned hereunder, Eva is not featured. She was responsible for many of the vocal refrains in the early Parlophone and Okeh recordings of the various Clarence Williams' combinations.

**MELOTONE.** 1935. With Cecil Scott, alto sax and clarinet; Clarence Williams, piano, and others.

Crazy Blues. M-13228.

Stuff is Here and its Mellow. M-13228.

**Freddie Taylor's Swing Men From Harlem.**—Freddie Taylor, coloured trumpet player, is the director of one of the leading combinations in France. The unit has been playing for some considerable time at the Villa d'Este, in Paris.

FREDDIE TAYLOR.	Trumpet.
CHARLIE JOHNSON.	Trumpet.
CHESTER LANIER.	Alto sax and clarinet.
FLETCHER ALLEN.	Tenor sax.
JOHN FERRIER.	Piano.
STERLING CONWAY.	Guitar.
JOSÉ Riestra.	Bass.
WILLIAM DIEMER.	Drums.

**ORIOLE.** 1936.

Blue Drag. LV105.

Viper's Dream. LV105.

**Jack Teagarden.**—Jack Teagarden, American trombone player and vocalist, was born in Vernon, Texas, in 1906. He is the eldest of three brothers, and at a very early age became fascinated by the trombone.

When he was fifteen he joined Peck Kelly's band in Houston. Later he played with Doctor Ross' Cowboy Band, and in 1927 became a member

of Ben Pollack's Orchestra. Two years later he made his film debut, appearing with his trombone in the Estelle Brody picture "Me and the Boys."

It was only a few years ago, when a vocalist failed to turn up for a recording session, that he was found to possess an attractive voice, in addition to his technique as a trombonist. Since 1931 he has been with Paul Whiteman's Orchestra.

As well as his own recording combinations, he has recorded with Red Nichols, Eddie Condon, Red McKenzie, Benny Goodman, Venuti and Lang's All-Star Orchestra, Mills' Hotsy Totsy Gang, Hoagy Carmichael, Jack Pettis, the Charleston Chasers, Louisiana Rhythm Kings, Mound City Blue Blowers, Adrian Rollini's Orchestra, Frankie Trumbauer, Victor Young and Emmett Miller. He is featured in "Bugle-call Rag" (Perfect 15126) and is part composer of "Shake Your Hips."

**COLUMBIA.** Jack Teagarden's Orchestra—with Fats Waller, piano; Jimmy Dorsey, clarinet and saxes; and Tom Dorsey, trumpet and trombone. You Rascal You. CB424.

**AMERICAN COLUMBIA.**

I've Got It. 2913-D.

Plantation Moods. 2913-D.

Someone Stole Gabriel's Horn. 2802-D.

That's What I Like About You.

2558-D.

**PARLOPHONE.** With Bud Freeman, tenor sax; Dave Rose, piano; and others. Shake Your Hips. R1670.

**JACK TEAGARDEN.** Leader and trombone.

**BILL RANK.** Trombone.

**JACK FULTON.** Trombone.

**CHARLIE TEAGARDEN.** Trumpet.

**FRANKIE TRUMBAUER.** Alto sax.

**BENNY GOODMAN.** Clarinet.

**ART TATUM.** Piano.

**CASPAR REARDON.** Harp.

**ADOLF DEUTSCH.** Arranger.

**BRUNSWICK.** 1935.

Junk Man. 01979.

**BRUNSWICK.** Vocals with trombone, accompanying orchestra usually included Chester Hazlett and Vernon Hayes, saxes and clarinets; Frank Guarente, trumpet; Walter Edelstein, violin; Joe Meresco, piano; Perry Bodkin,

guitar; Arthur Bernstein, bass;  
Larry Gomar, drums; Caspar Rear-  
don, harp; and Benny Goodman,  
clarinet.

Blue River. 01703.

\*Fare-Thee-Well to Harlem. 01746.  
Hundred Years from To-day. 01683.  
I Just Couldn't Take It, Baby. 01683.  
Love Me. 01703.

\*Ol' Pappy. 01746.

Stars Fell on Alabama. 01913.  
Your Guess Is As Good As Mine.  
01913.

**The Tennessee Ten.**—Nothing has  
been discovered concerning this some-  
what obscure American combination.  
The only British recording was issued  
by the Gramophone Company in  
September 1923.

H.M.V. 1923.

You've Got To See Mamma Ev'ry  
Night. B1677.

VICTOR.

Down-hearted Blues.  
Gulf Coast Blues.

**Hersal Thomas.**—In the middle  
'twenties Hersal Thomas, coloured  
American pianist, was associated with  
Louis Armstrong and the vocalist  
Lippie Wallace, with whom he recorded  
several numbers.

Two of his piano solos were issued  
by Parlophone in this country.

PARLOPHONE. Piano solos.

Hersal Blues. R3261.  
Suitcase Blues. R3262.

OKEH. With Louis Armstrong, trumpet,  
accompanying vocals by Lippie  
Wallace.

I Feel Good. 8345.  
Jack o' Diamonds Blues. 8328.  
Mail-train Blues. 8345.  
Special Delivery Blues. 8328.

**Kay Thompson and the Boys.**—Kay  
Thompson, American girl vocalist,  
made a number of recordings in  
December 1935 for the American  
Brunswick Company. Her accompany-  
ing orchestra was made up of a group  
of leading New York musicians.

KAY THOMPSON.	Vocals.
TOOTS MANDELLO.	Saxes and clarinet.
PAUL RICCI.	Saxes and clarinet.

MANNY KLEIN.	Trumpet.
JACK JENNY.	Trombone.
FRANK SIGNORELLI.	Piano.
CARL KRESS.	Guitar.
ARTHUR BERNSTEIN.	Bass.
CHAUNCEY MOOREHOUSE.	Drums.

AMERICAN BRUNSWICK. 1936.

Don't Mention Love to Me. 7564.  
Out of Sight. 7564.  
You Hit the Spot. 7560.  
You Let Me Down. 7560.

**Donald Thorne.**—Donald Thorne,  
British pianist, came into the limelight  
with the Savoy Havana Band between  
1926 and 1927. Later he played with  
the Piccadilly Revels Band and with  
Ray Starita's Ambassador Band.

Little has been heard of him since  
1929 except for his piano duet re-  
corded with Sid Bright.

COLUMBIA. 1929. Piano solos.  
Fire Crackers. 5155.  
Spring Feeling. 5155.

COLUMBIA. Piano duet with Sid Bright.  
Viktoria and her Hussar. DB638.

**The Three Barbers.**—This recording  
unit is said to comprise Frank Sig-  
norelli, piano, Jimmy Lytell, clarinet,  
and a banjo player.

PATHÉ-ACTUELLE.

Buggy Blues.  
Down Town Fling.

**The Three Keys.**—The Three Keys,  
a vocal and instrumental trio, were  
discovered in a small negro café in  
Chester, Pennsylvania, in 1932, and  
became an almost overnight sensation  
in America through their radio work  
with the National Broadcasting Com-  
pany in New York.

In 1933 the trio visited London and  
appeared at the Palladium and the  
Monseigneur Restaurant. Shortly  
after, they returned to New York.  
In early 1936 they were recording with  
Herbie Kay's Orchestra.

BON BON.	Tenor.
SLIM.	Guitar.
BOB.	Piano.

PARLOPHONE.

Mood Indigo. R1431.  
Somebody Loses, Somebody Wins.  
R1409.

\* Assisted by Hilton Lamare, guitar.

## BRUNSWICK.

Anything for You. 01515.  
 Basin Street Blues. 1381.  
 Fit as a Fiddle. 1402.  
 Heebie Jeebies. 01580.  
 I've Found a New Baby. 01612.  
 Jig Time. 1372.  
 Nagasaki. 1402.  
 Oh! By Jingo! 01545.  
 Rasputin. 01545.  
 Someone Stole Gabriel's Horn. 1372.  
 Song of the Islands. 01580.  
 That Doggone Dog of Mine. 01515.  
 Wah-Dee-Dah. 1381.  
 You Can Depend On Me. 01612.

**Three Monkey-Chasers.**—This combination still remains in obscurity, and it is thought that the pseudonym the Three Monkey Chasers hides the identity of three London musicians.

The unit was made up of clarinet, piano and banjo.

## REGAL.

Cocoanut Strut. G8539.

**Three Old Salts.**—An American trio concerning which nothing has been discovered.

## AMERICAN COLUMBIA.

Port-hole Blues. 2242-D.  
 Shore Leave. 2242-D.

**Sidney Torch.**—Sidney Torch, British organist, came into the limelight at the Regal Cinema, Marble Arch, London, where he has since been playing.

He was one of the first in this country to play and record "hot" numbers on the organ.

## COLUMBIA. Organ solos.

Bugle-call Rag. DB1535 and FB1132.  
 Hot Dog. DB1105.  
 Hotter than Ever. DB1210 and FB1158.  
 I Want to Be Snappy. DB1420.  
 Orient Express. DB1549 and FB1133.  
 Temptation Rag. DB1549 and FB1133.  
 Twelfth Street Rag. DB1535 and FB1132.

**Paul Tremaine's Orchestra.**—This American combination was organised by Paul Tremaine in 1925. For some time the unit was playing at Yoeng's Restaurant in New York and broadcasting over station WABC.

## COLUMBIA. 1930.

Steamboat Bill. CB138.

## AMERICAN COLUMBIA.

Gospel Train. 2302-D.  
 Hand Me Down My Walking Cane. 2130-D.  
 Is There a Place Up There for Me? 2302-D.  
 Rockin' Chair. 2200-D.  
 Swing Low, Sweet Chariot. 2162-D.

**Alphonse Trent's Orchestra.**—This coloured American combination of twelve instrumentalists hails from Texas. In 1930 the unit was playing at the Plantation Club, formerly the Cliquot Club, in Cleveland, Ohio.

Eddie Durham, now with Jimmie Lunceford, was at one time a member of the band.

## CHAMPION. 1930.

After You've Gone. 40096.  
 Clementine. 16587.  
 I Found a New Baby. 16587.

**Trombone Red's Blue Six.**—This pseudonym was used by the American Columbia Company for a unit formed for recording purposes. Although no facts have been obtained concerning the combination, it is suggested that the band is made up of a number of New York musicians under the direction of Bud Freeman, tenor sax.

## AMERICAN COLUMBIA.

B Flat Blues. 14612-D.  
 Greasy Plate Stomp. 14612-D.

**Frankie Trumbauer.**—Frankie Trumbauer was born in Carbondale, Illinois, U.S.A., in 1900. While at school he studied in succession the piano, violin, trombone and flute. Later he taught himself to play a saxophone.

In 1917 he organised his first dance band, in St. Louis. The following year he was playing in the U.S. Navy Band. Then he went back to St. Louis and joined the orchestra of Max Goldman. Shortly after, he joined Gene Rodemich's Orchestra, with which he made his recording debut. Later he served with the Benson Orchestra of Chicago, directed by Don Bestor, and with Ray Miller. It was about this time that he organised the famous Brunswick recording combination the Cotton-pickers.

Trumbauer went back to St. Louis again in 1925, and with his own band played in the Arcadia Ballroom. The

following year he joined Jean Goldkette, and during this period he formed his Okeh recording band. In October 1927 he joined Paul Whiteman, and except for a break in 1932-1933 he has played with Whiteman ever since. During the succeeding years he has organized various recording combinations under his own name. Other combinations with which he has recorded include the Denza Dance Band, Goofus Five, Goofus Washboards, Tennessee Music Men, Mason Dixon Orchestra, Chicago Loopers, Red Nichol's Stompers and Jack Teagarden's Orchestra.

His compositions include "Choo Choo," "Bass Drum Dan," "Cinderella's Wedding Day," and more recently a number of saxophone solos, "Sunspots," "Bouncing Ball," "Eclipse" and "Meteor," some of which he has recorded with Paul Whiteman's Orchestra.

AMERICAN COLUMBIA. Under the title of "Mason Dixon Orchestra."

Alabamy Snow. 1861-D.

What a Day. 1861-D.

FRANKIE TRUMBAUER'S ORCHESTRA.  
Collective.

FRANKIE TRUMBAUER. Leader and  
saxes.

DOC RYKER. Alto sax.

DON MURRAY. Clarinet.

JIMMY DORSEY. Alto sax  
and  
clarinet.

ADRIAN ROLLINI. Bass sax.

BIX BEIDERBECKE. Trumpet  
and  
piano.

BILL RANK. Trombone.

ARTHUR SCHUTT. Piano.

PAUL MERTZ. Piano.

JOE VENUTI. Violin.

HOWDY QUICKSELL. Banjo.

EDDIE LANG. Guitar.

CHAUNCEY MOOREHOUSE. Drums.

SMITH BALLEW. Vocals.

SEGER ELLIS. Vocals.

WHITEMAN'S RHYTHM

Boys. Vocals.

PARLOPHONE.

Baltimore. R3464.

Blue River. R3440.

Clarinet Marmalade. R3323 (3010).

For No Reason at All in C. R3419.

Good Man is Hard to Find. R3489.

Humpty-Dumpty. R3464.

I'm Coming, Virginia. R3361.

I'm Wondering Who. R3463.

Just an Hour of Love. R3463.

Krazy Kat. R105.

Ostrich Walk. R3349.

Riverboat Shuffle. R3349.

\*Singin' the Blues. R3323 and R1838.

Sugar. R3489.

There's a Cradle in Caroline. R3440.

Three Blind Mice. R105.

Trumbology. R3419.

Way Down Yonder in New Orleans.

R3361 (3010).

Wringin' an' Twistin'. R3504.

Numbers in parentheses refer to 1935 re-issues by Vocalion.

OKEH.

Crying All Day. 40966.

COLLECTIVE.

FRANKIE TRUMBAUER. Saxes and  
vocals.

IZZY FRIEDMAN. Saxes and  
clarinet.

CHARLES STRICKFADDEN. Saxes and  
clarinet.

MIN LIEEROOK. Bass sax.

BERNIE BAILEY. Bass sax.

BIX BEIDERBECKE. Trumpet.

FRANK SECREST. Trumpet.

HARRY GOLDFIELD. Trumpet.

CHARLES MARGULIS. Trumpet.

BILL RANK. Trombone.

ARTHUR SCHUTT. Piano.

ROY BARGY. Piano.

LENNIE HAYTON. Piano and  
celeste.

JOE VENUTI. Violin.

MATT MALNECK. Violin.

EDDIE LANG. Guitar.

GEORGE MARSH. Drums.

STANLEY KING. Drums.

SMITH BALLEW. Vocals.

SEGER ELLIS. Vocals.

WHITEMAN'S RHYTHM

Boys. Vocals.

PARLOPHONE.

Baby, Wcn't You Please Come Home?  
R1978.

Bless You, Sister. R1882.

†Borneo. R203.

Bye-bye Blues. R796.

Choo Choo. R821.

Crying Al Day. R2176.

Deep Harlem. R1946.

Dusky Stevedore. R265.

Gotta Feeling for You. R434.

Happy Feet. R701.

Hittin' the Bottle. R795.

How Am I To Know? R618.

I Like That. R714.

\* Miff Mole in place of Bill Rank. † Credited by Parlophone to "The Goofus Five."

I Like To Do Things for You. R702.

Japanese Sandman. R2176.

Jubilee. R161 and R2054.

Lila. R141.

Love Ain't Nothing But the Blues. R644.

Manhattan Rag. R1978.

Mississippi Mud. R3526 and R2097.

My Pet. R141.

No One To Take Your Place. R420.

Nobody But You. R434.

Our Bungalow of Dreams. R142.

Reaching for Someone. R420.

Sentimental Baby. R298.

Shivery Stomp. R511.

Sunny Side Up. R499.

Take Your To-morrow. R265.

There'll Come a Time. R3526 and R2097.

Turn On the Heat. R499.

What's the Use? R1013.

#### OKEH.

Futuristic Rhythm. 41209.

Get Happy. 41431.

High Up On a Hill-top. 41128.

Louise. 41231.

Love Affairs. 41231.

My Sweeter Than Sweet. 41326.

Raisin' the Roof. 41209.

Wait Till You See "Ma Cherie."

41231.

What Wouldn't I Do for That Man?

41330.

COLUMBIA. A contingent from Paul Whiteman's Orchestra.

Bass-drum Dan. CB580.

Business in "Q." CB542.

Cinderella's Wedding Day. CB542.

St. Louis Blues. CB580.

AMERICAN COLUMBIA.

Between the Devil and the Deep Blue Sea. 2729-D.

I Think You're a Honey. 2710-D.

\*Sizzling. 18002-D.

\*Isham Jones Dance Hits Medley. 18002-D.

FRANKIE TRUMBAUER. Saxes and clarinet.

"ROSIE" McHAGUE. Saxes and clarinet.

NAT NATOLI. Trumpet.

BILL RANK. Trombone.

MATT MALNECK. Violin.

DAVE ROSE. Piano.

JOHN TOBIN. Banjo.

DAN GAYBE. Bass.

BOB CONZELMAN. Drums.

ARTHUR JARRETT. Vocals.

THE KINGS JESTERS. Vocals.

#### BRUNSWICK.

Bass-drum Dan. 1225.

Crazy Quilt. 1261.

Georgia On My Mind. 1192.

Honeysuckle Rose. 1192.

In the Merry Month of Maybe. 1261.

A contingent from Paul Whiteman's Orchestra.

FRANKIE TRUMBAUER. Saxes and clarinet.

BENNY BENACHIO. Saxes and clarinet.

CHARLES STRICKFADDEN. Saxes and clarinet.

JOHN CORDARO. Saxes and clarinet.

MISCHA RUSSELL. Violin.

NAT NATOLI. Trumpet.

CHARLIE TEAGARDEN. Trumpet.

JACK TEAGARDEN. Trombone and vocals

ROY BARGY. Piano.

CARL KRESS. Guitar.

HERB QUIGLEY. Drums.

ARTHUR JARRETT. Vocals.

#### BRUNSWICK.

Break It Down. 01812.

China Boy. 01812.

Emmaline. 01767.

In a Mist. 01979.

Long About Midnight. 01767.

AMERICAN BRUNSWICK.

Juba. 6763.

A contingent from Paul Whiteman's Orchestra.

FRANKIE TRUMBAUER. Saxes and clarinet.

JACK SHORE. Saxes and clarinet.

ARTIE SHAW. Saxes and clarinet.

LARRY BINYON. Tenor sax.

NAT NATOLI. Trumpet.

BUNNY BERIGAN. Trumpet.

GLENN MILLER. Trombone.

ROY BARGY. Piano.

LIONEL HALL. Guitar.

ARTHUR BERNSTEIN. Bass.

JACK WILLIAMS. Drums.

H.M.V. 1935.

Blue Moon. BD119.

Down t' Uncle Bill's. BD119.

Plantation Moods. BD158.

Troubled. BD158.

1936.

FRANKIE TRUMBAUER. Saxes and clarinet.

JOHNNY MINTZ. Saxes and clarinet.

\* With vocals by the Three Nitecaps.

MUD HAYES. Saxes and  
clarinet.  
JOHN CORDARO. Saxes and  
clarinet.  
CHARLES TEAGARDEN. Trumpet.  
EDWARD WADE. Trumpet.  
JACK TEAGARDEN. Trombone.  
ROY BARGY. Piano.  
GEORGE VAN EPS. Guitar.  
ARTHUR MILLER. Bass.  
STANLEY KING. Drums.

## AMERICAN BRUNSWICK.

Announcer's Blues.  
Breakin' in a Pair of Shoes. 7613.  
Flight of the Haybag.  
I Hope Gabriel Likes My Music. 7613.

**Sophie Tucker.**—Sophie Tucker was born in Hartford, Connecticut, U.S.A., in 1888.

Sophie was one of the first in the recording field making records with Edison Bell in America. In 1914 she had her own dance band, the Five Kings of Syncopation, with which she vocalised. The combination included Richard Himber, Phil Sacks, Slim Pressler and Al Siegel.

In 1922 she visited London and appeared at the London Hippodrome. Her visits to this country have been frequent during the past fifteen years, and she has long enjoyed the title of "The Queen of Jazz." For many years she has been accompanied on her tours by her pianist, Ted Shapiro, who has been responsible for composing many of her hits, such as "It's One of Those Things," "Now I'm In Love" and "There's a Blue Note in My Love Song." Shapiro was also responsible for the composition "Dog on the Piano."

Both Sophie Tucker and Ted Shapiro appeared in the film "Honky Tonk."

## COLUMBIA.

Aren't Women Wonderful? 5064.  
Away Down South in Heaven. 5030.  
Conversational Man. 4995.  
He Hadn't Up Till Yesterday. 5064.  
He's Tall, Dark and Handsome. 4943.  
I Know that My Baby is Cheatin' On Me. 4995.  
Is He the Boy Friend. 5030.  
My Yiddishe Momme. 4962.  
\*Some of These Days. 4269.  
Stay Out of the South. 4941.

There's Something Spanish in Your Eyes. 4941.  
Virginia. 4942.

H.M.V. Some with piano accompaniment by Ted Shapiro and some accompanied by Ted Shapiro's Orchestra.

He's a Good Man to Have Around. B3132.  
I Don't Want to Get Thin. B3132.  
I'm Doin' What I'm Doin' for Love. B3131.

I'm Feathering a Nest. B3131.  
I'm the Last of the Red-Hot Mammams. B3586.  
Me and Myself. B2223.  
Nobody Knows What a Red-Head Mamma Can Do. B2223.  
Some of these Days. B3720.  
That's What I Call Sweet Music. B3586.

BROADCAST. With Ted Shapiro and the Winter Garden Theatre orchestra conducted by Sidney Baynes.

Follow a Star. 5195.  
I Never Can Think of the Words. 5195.

## PARLOPHONE.

†After You've Gone. R3353.  
Blue River. R3413.  
Cause I Feel Low-Down. R197.  
†Fifty Million Frenchmen. R3342.  
†I Ain't Got Nobody. R3353.  
†I Ain't Takin' Orders. R423.  
Lawd, You Made the Night Too Long. R1869.  
Louisville Lady. R1851.  
Man I Love. R100.  
My Extraordinary Man. R1852.  
My Pet! R100.  
Oh! You Have No Idea. R197.  
One I Love. E5428.  
†One Sweet Letter from Home. R3342.  
Red-hot Mamma. E5428.  
Sophisticated Lady. R1852.  
Stay at Home, Papa. R1851.  
That's Something to Be Thankful For. R1869.  
There'll Be Some Changes Made. R3455.  
There's a Cradle in Caroline. R3413.  
What'll You Do? R3455.

Note.—There is a special guitar chorus by the late Eddie Lang in "After You've Gone."

**The Tune-Twisters.**—This American vocal trio was organised in 1934, and it was only during 1935 that their recordings reached this country.

They have been featured also in

\* With Ted Lewis and his Band.

† With Miff Mole's Little Molers and Ted Shapiro on piano.

some of the recordings by Victor Young's orchestra, notably "Way Back Home" (Decca M464).

## BRUNSWICK.

By the Great Horn Spoon. 01912.  
Here Come the British. 02016.  
I Saw Stars. 01912.  
Pardon My Southern Accent. 02016.

**Erik Tuxen.**—Erik Tuxen, Danish orchestra leader, was born of Danish parents in Mannheim, Germany, on July 4th, 1902. Following his education, he studied the violin under a leading member of the Mannheim Opera orchestra.

In 1916 he returned to Denmark, where he followed the wishes of his parents and studied architecture at the Academy of Arts in Copenhagen. Then for several years he travelled round the Continent, visiting Berlin, Paris and Vienna. For a time he became the orchestra leader of the Lübeck Opera House, before returning once more to Denmark.

A period at the Free Air Theatre, Dyrehaven, followed by an engagement at the New Theatre, where he performed Kurt Weill's "Diegroschen Oper" for the first time, led to two years at the Opera House.

In 1932 Tuxen formed his present combination, which in the summer

plays at the Arena, Copenhagen, and in the winter is on tour.

Erik Tuxen's Orchestra broadcasts regularly from Kalundborg and Copenhagen. In addition, the band is under contract to the Palladium Film Company.

ERIK TUXEN.	Director.
KAJ MØELLER.	Alto sax and clarinet.
KAI EWANS.	Alto sax and clarinet.
WINSTRUP OLESEN.	Tenor sax.
AXEL SKOVBYE.	1st Trumpet.
HOSTRUP LUND.	2nd Trumpet.
PETER RASMUSSEN.	Trombone.
LEO MATHISON.	Piano, ar- ranger and vocals.
BERTEL SKJOLDBORG.	Guitar.
KAI BIRCH.	Bass.
ERIK KRAGH.	Drums.

## POLYPHON.

En Lille Rystedans. XS50324.  
\*Kopenhagen Rhapsodie. XS50201.  
Maggiduddi. XS50324.  
New York. XS50204.  
Russian Fantasy. XS50256.  
Sunflower. XS50356.  
You Made Me Love You. XS50356.

*Note.*—In 1935 Lauritz Haal succeeded Kai Birch; Oluf Carlson succeeded Høstrup Lund; and Otto Banner Jansen succeeded Kaj Møeller.

\* With vocal by Ulla Krause.

# V

## VALAIDA—VRIES

**V**ALAIDA. — Valaida Snow, coloured American actress and trumpet player, came to London in December 1934, and created a sensation as the star of Lew Leslie's "Blackbirds."

During the few months that the show ran in this country, Valaida recorded some six titles, in which she was accompanied by a combination of London instrumentalists under the direction of Billy Mason.

Valaida is the wife of Ananias Berry, coloured dancer. One of her sisters, Lavada Carter, is the vocalist with Noble Sissle's Orchestra.

1935.

VALAIDA.	Trumpet and vocals.
DUNCAN WHYTE.	Trumpet.
BUDDY FEATHER- STONHAUGH.	Tenor sax.
BILLY MASON.	Piano.
ALAN FERGUSON.	Guitar.
SAM MOLYNEAUX.	Bass.
GEORGE ELRICK.	Drums.

PARLOPHONE. 1935.

- I Can't Dance. F118.
- I Wish I Were Twins. F118.
- † It Had To Be You. F140.
- † Imagination. F230.
- † Sing You Sinners. F230.
- \* Singin' in the Rain. F165.
- \* Whisper Sweet. F165.
- † You Bring Out the Savage in Me. F140.

**Rudy Vallee.**—Rudy Vallee was born in the town of Island Pond, Vermont, U.S.A., on July 28th, 1901. His real name is Herbert Prior Vallee, the nickname "Rudy" being given to him at school because of his admiration for Rudy Wiedoeft, the famous American saxophonist. His mother, who died in 1931, was of Irish descent, and his father is a French Canadian. Rudy has one sister, Kathleen, a

pianoforte teacher, and a younger brother, Bill, a writer.

Rudy was educated at the Marne and Yale Universities, where he became interested in dance music, and at Yale was the leader of the football band. For a time he served in the United States Navy.

In 1924 he came to London, and played the saxophone and sang vocals with the old Savoy Havana Band. On his return to New York in 1925 he completed his studies at Yale, and in 1929 organised his Connecticut Yankees and secured an engagement at the Heigh-Ho Club in New York. In February 1929 he made his first broadcast with his band.

A series of commercial broadcasts followed, and then he opened his own club, the Villa Vallee, formerly the Villa Venice, which has been his headquarters ever since. His orchestra plays regularly at the Hotel Lombardy in the afternoons, and in addition appears in various films and theatres. Vallee and his orchestra appeared in George White's "Scandals" and the films "The Vagabond Lover" and "Sweet Music."

Rudy is the author of the book *Vagabond Dreams Come True* and is the part composer of "Old Man Harlem," with Hoagy Carmichael; "I'm Just a Vagabond Lover," with Zimmerman; and "My Cigarette Lady," with Carroll Gibbons.

1929.

RUDY VALLEE.	Alto and bass saxes, clarinet and vocals.
JOE MILLER.	Tenor sax and clarinet.
MANNIE LCWRY.	Violin.
JULES DE VORZOU.	Violin and vocals.
CLIFF BURWELL.	Piano and ar- ranger.

\* Bill Busby on bass.

† Harry Hayes, alto sax, added.

CHARLES PETERSON. Banjo.  
HARRY PATENT. Bass and violin.  
RAY TOLAND. Drums.

## 1935. COLLECTIVE.

RUDY VALLEE. Leader and  
vocalists.  
BOB BOWMAN. Alto sax and  
clarinet.  
BUD WEBBER. Alto sax and  
clarinet.  
SAM DIEHL. Alto sax and  
clarinet.  
JOE MILLER. Tenor sax.  
BERNIE DALEY. Flute.  
BUDDY SHEPPARD. Violin.  
PHIL BUATTA. Violin.  
SAL TERINI. Violin.  
ZELLY SMIRNOFF. Violin.  
MICKEY BLOOM. Trumpet.  
HENRY CINCIONE. Trumpet.  
JIMMIE HANSON. Trumpet.  
DON MOORE. Trumpet.  
CHARLES BUTTERFIELD. Trombone.  
HAL MATTHEWS. Trombone.  
FRANK STAFFA. Guitar.  
HARRY PATENT. Bass.  
CLIFF BURWELL. Piano.  
WALTER SCHARF. Piano.  
WALTER GROSS. Piano.  
FRANK FRISELLA. Drums.

## COLUMBIA.

Hey, Young Fella! CB582.  
I've Got to Sing a Torch Song. CB638.  
Old Man Harlem. CB608.  
Strange Interlude. CB529.

## H.M.V.

As Time Goes By. B3982.  
Everything I Have is Yours. B6439.  
Fare Thee Well Annabelle. BD185.  
Goin' to Heaven On a Mule. B6475.  
I'll Be reminded of You. B5678.  
I'm Just a Vagabond Lover. B5678.  
Kitty from Kansas City. B5867.  
Life is Just a Bowl of Cherries. B6093.  
Little Kiss Each Morning. B5761.  
Miss You. B5688.  
My Cigarette Lady. B6033.  
My Song. B3999.  
On the Good Ship Lollipop. BD1174.  
Pretending. B5781.  
Reminiscing. B5901.  
Seein' is Believin'. BD159.  
Stein Song. B5834.  
Strange. B6545.  
This is the Missus. B6093.  
Thrill is Gone. B3999.  
Vallee Medley. C2802.  
You're Driving Me Crazy. B5951.  
You're Just a Lover. B6093.

## VICTOR.

Nasty Man. 24581.  
Puddin'-head Jones. 24475.  
St. Louis Blues. 22321.  
Verdict is Life. 22412.  
Weary River. 21868.  
Wind in the Willows. 22615.

**Van Eps Trio.**—An early American combination was the Van Eps Trio, made up of Fred van Eps, banjo; piano and drums. The unit was very popular between 1915 and 1921.

Fred van Eps also recorded several banjo solos, notably "Ragging the Scale" (H.M.V. B834), issued in 1920.

Fred van Eps has four sons, all of whom are in the musical profession. George van Eps is the guitarist with Ray Noble's Orchestra; Fred van Eps, Jr., is a trumpet player and arranger; Bobby van Eps is the pianist and arranger with the Dorsey Brothers' Orchestra; and Johnny van Eps plays a tenor saxophone with Joe Haymes' Orchestra.

H.M.V. The Van Eps Trio.

Original Foxtrot. B526.  
Where the Lanterns Glow. B1197.

**The Varsity Four.**—No details have come to hand concerning this obscure vocal quartet.

## FILMOPHONE.

I Ain't Got Nobody. 225.  
St. Louis Blues. 225.

**John Ventre.**—No details are available concerning this white trumpet player.

PARLOPHONE. Trumpet solos.

Hot Waves. R3423.  
Trick Fingering. R3423.

**Ray Ventura's Collegians.**—Ray Ventura is a French orchestra leader. A few years ago his combination was very popular in many of the leading continental resorts, and visited London in 1931. With Ventura were Spencer Clark, bass sax; Stephan Mougin, piano; and others.

In 1935 Ventura organised a new combination, a member of which was Gus Deloof, the Belgian trumpet player.

## PARLOPHONE.

Button Up Your Overcoat. E6209.  
Makin' Whoopee. E6209.  
With a Song in My Heart. R6270.

## ODEON.

I'm Doing What I'm Doing for Love.  
165775.  
You'll Want Me Back Again. 165775.

## DECCA.

St. James Infirmary. F2915.  
St. Louis Blues. F2915.  
Songs of Gershwin. K690.

**Joe Venuti.**—Giuseppe (Joe) Venuti was born on a steamship en route to America on September 1st, 1904. He is of Italian descent, and his family settled down in South Philadelphia.

Venuti went to the same school in Philadelphia as the late Eddie Lang. A life-long friendship started when they both played violins in the school orchestra and shared the same music-stand. After leaving school the two became separated for a few years. Joe's first professional engagement was in Hot Springs, Arkansas.

In 1925 Joe and Eddie came together again, and organised their own combination at the Silver Slipper Café in Atlantic City. Later they went to the Playground Café in New York. They both joined Roger Wolfe Kahn's Orchestra in 1926, and remained with Kahn until 1929, when they made various vaudeville appearances with Jack Benny and Frank Fay in New York.

It was during this time that Joe made his many records with Eddie for Okeh, while his famous Blue Four, New Yorkers and other combinations were formed for recording purposes.

In 1930 they both joined Paul Whiteman and went to California to appear in the film "The King of Jazz," which was ten months in the making. When the picture was finished they again became separated except for various recording sessions.

In 1933 the untimely death of Eddie Lang dissolved the famous partnership.

Venuti then joined up with a new guitarist, Frank Victor, and the following year the two came to London and appeared at the Palladium with Teddy Joyce and his Orchestra. Before visiting the Continent and then returning to New York, the two made four titles for Regal Zonophone.

Joe Venuti is the composer of "Satan's Holiday," "Tea-time," "Romantic Joe," "Sunshine," "Wild Cat," "Doin' Things" and "Goin' Places," among others. Various orchestras and soloists with which he has played and recorded include Jean Goldkette, Roger Wolfe Kahn, Ray Miller, Paul Whiteman, Hoagy Carmichael, Frankie Trumbauer, Napoleon's Emperors, Tennessee Music Men, Red Nichol's Five Pennies, Tampa Blue Artistes, the Blue Boys, Reiss and Dunn, Dorsey Brothers, Fred Hall's Sugar Babies, Don Voorhee's Orchestra, Carson Robison, Red McKenzie, Mildred Bailey, Bing Crosby, the Boswell Sisters, Ruth Etting, and Russ Morgan's Orchestra.

PARLOPHONE. With the late Eddie Lang, guitar.

Sunshine. R3330.  
Wild Cat. R3330.

PARLOPHONE. With the late Eddie Lang, guitar; and Arthur Schutt, piano.

Doin' Things. R3352.  
Goin' Places. R3352.

COLUMBIA. With the late Eddie Lang, guitar.

Black and Blue Bottom. 4454.  
Stringing the Blues. 4454.

PATHE-ACTUELLE. Under the title of Four Instrumental Stars, with vocals by Annette Hanshaw.

I Like What You Like. 11485.  
I'm Somebody's Somebody. 11485.

## JOE VENUTI'S BLUE FOUR.

JOE VENUTI. Violin.  
DON MURRAY. Baritone sax.  
RUBE BLOOM. Piano and vocals.  
EDDIE LANG. Guitar.

## PARLOPHONE.

\*Apple Blossoms. R647.  
Blue Room. R1916.  
Dinah. R982.  
Man from the South. R607.  
Pretty Trix. R1916.  
†Put and Take. R973.  
†Ragging the Scale. R778.  
\*Running Ragged. R531.  
Sensation. R596.  
Wild Dog. R520.

\* With Frankie Trumbauer on saxophone and Lennie Hayton on piano.

† With Adrian Rollini on bass saxophone and Izzy Riskin on piano.

## COLLECTIVE.

JOE VENUTI.	Violin.
JIMMY DORSEY.	Sax and clarinet.
ADRIAN ROLLINI.	Bass sax.
FRANK SIGNORELLI.	Piano.
EDDIE LANG.	Guitar.
PAUL GRASELLI.	Drums.
HAROLD ARLEN.	Vocals.

## PARLOPHONE.

\*Beatin' the Dog. R3367.  
 \*Cheese and Crackers. R3442.  
 †Four-string Joe. R109.  
 †I Found a New Baby. R924.  
 \*Kickin' the Cat. R3367.  
 Little Buttercup. R1252.  
 Little Girl. R1003.  
 \*Mug of Ale. R3442.  
 Pardon Me, Pretty Baby. R993.  
 †Penn Beach Blues. R109.  
 Sweet Sue, Just You. R878.  
 Tempo di Barrell. R1063.  
 †To-to Blues. R1115.  
 †Wolf Wobble. R1071.

OKEH. With Paul Graseelli, drums, and Jimmy Dorsey, saxes and trumpet.

Goin' Home. 41251.  
 My Honey's Lovin' Arms. 41251.

## H.M.V.

Really Blue. B6290 and B4866.  
 Wild Dog. B4840.

## VICTOR.

Doin' Things. 21561.

## JOE VENUTI'S RHYTHM BOYS.

JOE VENUTI.	Violin.
EDDIE LANG.	Guitar.
JIMMY DORSEY.	Saxes and clarinet.
FRANK SIGNORELLI.	Piano.
STANLEY KING.	Drums.

## PARLOPHONE.

There's No Other Girl. R1287.

## AMERICAN COLUMBIA.

Little Girl. 2488-D.  
 Now That I Need You. 2535-D.  
 Temp-di-Modernage. 2488-D.

## VENUTI AND LANG'S BLUE FIVE.

JOE VENUTI.	Violin and bass.
EDDIE LANG.	Guitar.
ADRIAN ROLLINI.	Xylophone, vibraphone, saxes, and second piano.
JIMMY DORSEY.	Trumpet and clarinet.
PHIL WALL.	Piano.

## COLUMBIA.

Hey, Young Fella! CB601.  
 Jig-saw Puzzle Blues. CB612.  
 Pink Elephants. CB601.  
 Raggin' the Scale. CB612.

## PARLOPHONE.

Vibraphonia. R2083.

## JOE VENUTI'S BLUE SIX.

JOE VENUTI.	Violin.
BENNY GOODMAN.	Clarinet.
BUD FREEMAN.	Tenor sax.
ADRIAN ROLLINI.	Bass sax.
CARL KRESS.	Guitar.
JOE SULLIVAN.	Piano.
NEIL MARSHALL.	Drums.

## COLUMBIA. 1933.

Doin' the Uptown Lowdown. CB708.  
 In de Ruff. CB686.  
 Jazz Me Blues. CB686.  
 Sweet Lorraine. CB708.

REGAL-ZONOPHONE. Violin solos, with Arthur Young on piano.

Romantic Joe. MR1508.

## 1934. JOE VENUTI'S BLUE FOUR.

JOE VENUTI.	Violin.
FRANK VICTOR.	Guitar.
ARTHUR YOUNG.	Piano.
DON BARRIGO.	Tenor sax.
DOUG LEES.	Bass.

## REGAL-ZONOPHONE.

Hell's Bells and Hallelujah. MR1452.  
 Satan's Holiday. MR1452.  
 Tea Time. MR1508.

PANACHORD AND DECCA. Joe Venuti-Eddie Lang and their All-Star Orchestra. With Benny Goodman, clarinet; Jimmy Dorsey, saxes; Charlie Teagarden, trumpet; Jack Teagarden, trombone and vocals; and Neil Marshall, drums.

After You've Gone. 25168 (F5884).  
 Beale-Street Blues. 25168 (F5883).  
 Farewell Blues. 25151 (F5884).  
 Someday Sweetheart. 25151 (F5883).

## 1935. JOE VENUTI AND HIS BLUE FOUR.

JOE VENUTI.	Violin.
FRANK VICTOR.	Guitar.
ARTHUR ROLLINI.	Tenor sax and clarinet.
ADRIAN ROLLINI.	Bass sax and vibraphone.
FRANK FROEBA or FULTON McGRATH.	Piano.
VICTOR ANGLE.	Drums.

\* Arthur Schutt on piano.

† Lennie Hayton on piano.

## BRUNSWICK.

Mello As a 'Cello. 02018.  
Mystery. 02018.  
Send Me. 02053.  
Vibraphonia Number Two. 02053.

## AMERICAN DECCA.

Nothing But Notes.  
Tap-room Blues. 625.

## JOE VENUTI'S NEW YORKERS AND ORCHESTRA, mostly with Eddie Lang, guitar and vocals by Smith Ballew.

## H.M.V.

Gettin' Hot. B4890.  
\*My Man from Caroline. B4890.

## VICTOR.

I Like a Little Girl Like That. 23015.  
Wasting my Love on You. 23018.

## PARLOPHONE.

Because My Baby Don't Mean Maybe Now. R201.  
Chant of the Jungle. R608.  
Dancing With Tears in My Eyes. R744.  
I Must Be Dreaming. R182.  
I'm in Seventh Heaven. R427.  
I'm on the Crest of a Wave. R309.  
Just Like a Melody. R201.  
Little Pal. R427.  
Pickin' Cotton. R309.  
Promises. R776.  
Tain't So, Honey, Tain't So. R182.  
That's the Good Old Sunny South. R340.  
That Wonderful Something. R608.  
Weary River. R341.

## OKEH.

I Am Only Human, After All. 41451.  
I Must Have that Man. 41133.  
Out of Breath. R41451.

## DECCA. 1934-1935. With Wallace Blumberg, clarinet.

Cheese and Crackers. F5177.  
Doin' the Uptown Lowdown. F3797.  
Everything I Have is Yours. F3803.  
Gather Lip Rouge While You May. F3860.  
Heat Wave. F5202.  
I Want to Ring Bells. F3803.  
Moon Glow. F5177.  
My Dancing Lady. F3860.  
You're My Past. F3797.

## REGAL-ZONOPHONE.

Everybody Shuffle. MR1419.  
Moon Glow. MR1419.

## REX.

Jimmy Had a Nickel. 8107.  
Who Walks In When I Walk Out? 8107.

## COLUMBIA. With Dick McDonough, guitar.

Hiawatha's Lullaby. CB637.  
My Gypsy Rhapsody. CB637.

## AMERICAN COLUMBIA.

Isn't It Heavenly? 2783-D.

## OKEH. 1935.

Fiddlesticks. 41586.  
Goblin' Market. 41586.

## 1935-1936. JOE VENUTI'S ORCHESTRA.

JOE VENUTI.	Violin.	
MURRAY WILLIAMS.	Saxes	and
	clarinet.	
CARL ORHIC.	Saxes	and
	clarinet.	
ELMER BEECHLER.	Saxes	and
	clarinet.	
BOB ROMEO.	Saxes	and
	clarinet.	
TOOT CAMARATA.	Trumpet	and
	arranger.	
TONI GIANELLI.	Trumpet.	
JOHN OWENS.	Trumpet.	
CHUCK EVANS.	Trombone.	
ERNIE STRICKER.	Trombone.	
JOE WHITE.	Piano	and
	arranger.	
NOEL KILGEN.	Guitar.	
BUSS MICHAELS.	Bass.	
VICTOR ANGLE.	Drums.	
TONY PASTEUR.	Vocals.	
SLIM FORTIER.	Vocals.	
RUTH LEE.	Vocals.	

## COLUMBIA. 1936.

Eeny Meeny Miney Mo. FB1319.

## AMERICAN COLUMBIA.

Stop, Look and Listen. 3104-D.  
Twenty-four Hours a Day. 3103-D.  
Yankee Doodle. 3104-D.

## AMERICAN COLUMBIA. 1936. Violin solos by Joe Venuti with piano by Russ Morgan.

Black Satin. 3105-D.  
Red Velvet. 3105-D.

**The Versatile Four.**—This coloured combination of American musicians was one of the first negro units to play in this country. The quartet were playing in London at Romano's in the Strand as far back as 1910. They opened Murray's Club in 1913, being sponsored by Jack May.

GUS HASTON.	Vocals.
CHARLIE MILLS.	Piano.
TONY TUCK.	Banjo.
CHARLIE JOHNSON.	Drums.

\* Vocal chorus by Mildred Bailey.

H.M.V. 1916.

Araby. C645.  
Circus Day in Dixie. C645.  
Down Home Rag. C654.  
Winter Nights. C654.

*Note.*—Charlie Johnson ultimately left the unit and for a time it became known as the Versatile Three. Then George Arthur, drums, was added, and the combination reverted to its old title.

**The Virginians.**—Information from various sources states that this American combination is a contingent from Paul Whiteman's Orchestra that was gathered together, for recording purposes only, between 1922 and 1925.

The unit was directed by Whiteman's leading sax and clarinet player, Ross Gorman, who is the composer of "Rose of the Rio Grande," and more recently recorded with Ferde Grofé's Orchestra.

The band recorded numerous titles and also accompanied a vocal recording by Belle Baker of "I've Got the Yes! We Have No Bananas Blues" (H.M.V. B1720). The vocalist in many of the discs of the Virginians is Lewis James.

H.M.V. 1922-1925.

Aggravatin' Papa. B1638.  
Apple Sauce. B1648.  
Aunt Hagar's Blues. B1638.  
Bees Knees. B1592.  
Blue. B1408.  
Choo-choo Blues. B1555.  
Farewell Blues. B1648.  
Hurdy-gurdy Man. B1794.  
I Wish I Could Shimmy. B1459.  
Kiss Mama, Kiss Papa. B1520.  
Nobody Lied. B1421.  
Scissor Grinder Joe. B1832.  
She Wouldn't Do What I Asked Her To. B1850.  
Shine. B1850.  
Teddy-bear Blues. B1558.  
Whose Izzy Is He? B1832.  
Yankee-doodle Blues. B1421.

VICTOR.

Cuddle Up Blues. 18881.  
Early in the Morning Blues. 18946.  
House of David Blues. 19140.  
Lonesome Mama. 18895.  
Lovin' Sam. 18976.  
Low Down. 21680.  
Memphis Blues. 18895.  
My Honey's Lovin' Arms. 18881.  
Superstitious Blues.

HARMONY.

Come Day, Go Day. 322-H.  
Phantom Blues. 427-H.  
Sidewalk Blues. 322-H.  
Swamp Blues. 427-H.

**Don Voorhees' Orchestra.**—In the winter of 1927 Don Voorhees, formerly the musical director of Earl Carroll's Vanities Theatre Orchestra, was asked by the American Columbia Company to form a combination for their new chain of broadcasting stations.

The orchestra, which then broadcast three times a week from fifteen stations in America, was made up of a number of leading white musicians in New York.

DON VOORHEES.	Director.
PHIL GLEASON.	Alto sax and clarinet.
FRED MORROW.	Alto sax and clarinet.
PAUL CARTWRIGHT.	Tenor sax.
RED NICHOLS.	1st Trumpet.
LEO MCCONVILLE.	2nd Trumpet.
MIFF MOLE.	1st Trombone.
BILL TRONE.	2nd Trombone and mellophone.
JOE RAYMOND.	Violin.
ARTHUR SCHUTT.	Piano.
DICK McDONOUGH.	Guitar.
JACK HANSEN.	Bass.
VICTOR BERTON.	Drums.
WILFRED GLENN.	Vocals.
VAUGHN DE LEATH.	Vocals.

*Note.*—In the middle of 1928 various other instrumentalists succeeded others in the combination, notably Joe Venuti, violin; Don Murray, clarinet; Fuzzy Farrar, trumpet; and Charles Butterfield, trombone. It is understood, however, that no recordings were made at this period.

COLUMBIA. Early 1928.

Baby's Blue. 4682.  
Can't Help Lovin' Dat Man. 4901.  
Highways Are Happy Ways. 4683.  
My Blue Heaven. 4684.  
Ol' Man River. 4901.  
Rain. 4684.  
Soliloquy. 4682.  
When the Morning Glories. 4683.  
Worryin'. 4791.

AMERICAN COLUMBIA.

Clementine. 1180-D.  
Fantasy on St. Louis Blues. 1078-D.  
Muddy Water. 881-D.  
Who Do You Love? 881-D.

IMPERIAL. 1930-1931.

Just You, Just Me. 2225.  
Lonely Troubadour. 2236.

**Louis de Vries.**—The late Louis de Vries, Dutch trumpet player, was born in Vianen in 1905. He started his career at the age of fifteen playing the trumpet in a pit orchestra of an Amsterdam cinema, where he soon attracted attention.

A few years later he went to Germany and became a leading member of Marek Weber's Orchestra. In Germany he did considerable recording and film work.

Following a number of years' touring, he returned to Holland, and, with his brother, Jack de Vries, formed a small combination known as the Internationals, which became one of the leading continental bands.

In the early part of 1935 he visited England and made several personal appearances in London, where he also recorded several titles for Decca. In June he returned to Holland and, after recording with the Ramblers and playing with Mitchell's Band at the Casino, Scheveningen, he organised his own orchestra. While driving to his new engagement he became involved in a motor-car crash. He died in Zwolle on September 13th,

1935, following injuries received in the accident.

#### THE INTERNATIONALS.

LOUIS DE VRIES.	1st Trumpet.
H. BASTIN.	2nd Trumpet.
JOSE BREYERE.	Trombone.
HARRY POHL.	1st Alto sax and clarinet.
G. VAN DER KRUK.	2nd Alto sax.
NAP PLOEG.	Tenor sax.
JACK DE VRIES.	Bass and leader.
NICO DE ROOY.	Piano.
FREDDY BEERMAN.	Drums.

#### CINETONE.

Harlem Holydays. 11504.  
I Cover the Water-front. 11504.

#### 1935. LOUIS DE VRIES' RHYTHM BOYS.

LOUIS DE VRIES.	Trumpet.
LEW DAVIS.	Trombone.
BILLY AMSTELL.	Clarinet.
MONIA LITTER.	Piano.
DON STUTELEY.	Bass.
	and drums.

#### DECCA. 1935.

I Cover the Waterfront. F5688.  
Moon Glow. F5566.  
Oh, You Sweet Thing. F5688.  
St. Louis Blues. F5566.

# W

## WABASH ORCHESTRA—WYNN

**WABASH DANCE ORCHESTRA, THE.**—When Duophone records were first issued in this country a few years ago, the Wabash Dance Orchestra, the Park Lane Good Timers and the Night-Club Orchestra made their appearances.

These various bands were recording titles used to cover the identity of a number of leading New York musicians, including :—

JIMMY DORSEY.	Saxes and clarinet.
FUD LIVINGSTON.	Saxes and clarinet.
RED NICHOLS.	Trumpet.
TOM DORSEY.	Trombone.
MIFF MOLE.	Trombone.
ARTHUR SCHUTT.	Piano.
JOE TARTO.	Bass.

and others.

### DUOPHONE.

Because My Baby Don't Mean Maybe  
Now. D-4003.

\*I Can't Give You Anything but Love.  
D-4018.

My Pet. D-4012.

\*Oh, You Have No Idea! D-4018.

Ready for the River. D-4008.

She's a Great Great Girl. D-4007.

Sweet Sue, Just You. D-4009.

That's My Weakness Now. D-4001.

**Ted Wallace's Orchestra.**—"Ted Wallace" is a pseudonym used by Edward Wallace Kirkeby, American orchestra leader, now the recording manager with the Victor Company in New York.

Kirkeby was associated for a number of years with the California Ramblers, and many of the members of this famous orchestra are featured in the records made by Ted Wallace and his Orchestra, and also his Campus Boys.

A careful study of these recordings reveals such instrumentalists as Chelsea Quealey, trumpet; Joe Venuti, violin, and the late Eddie Lang, guitar.

**PARLOPHONE.** Ted Wallace's Orchestra.

Black Maria. R3466.

Buffalo Rhythm. R3466.

Cornfed. R3444.

Zulu Wail. R3444.

**COLUMBIA.** Ted Wallace's Campus Boys.

Bottoms Up. CB36.

Mean Music. 5455.

Mean to Me. 5455.

**AMERICAN COLUMBIA.** Ted Wallace's Campus Boys.

Campus Capers. 1984-D.

Football Freddy. 2322-D.

Fraternity Blues. 2322-D.

Get Happy. 2140-D.

Hittin' the Bottle. 2254-D.

When You're Smiling. 2104-D.

**REGAL-ZONOPHONE.** 1936. Ted Wallace and his Swing Music, a contingent from Joe Haymes' Orchestra.

I'm Gonna Sit Right Down. MR2047.

**BLUEBIRD.** 1936. Ted Wallace's Swing Kings, a contingent from Joe Haymes' Orchestra.

Alone at a Table for Two. B-6252.

Goody Goody. B-6252.

Mama Don't Allow It. B-6251.

**Thomas "Fats" Waller.**—Thomas "Fats" Waller, coloured American pianist, composer, arranger and vocalist, was born in New York in 1904. His grandfather, Adolph Waller, a celebrated German concert violinist, planned that young Thomas should enter the Church. But the boy had other ideas.

When quite a youngster, "Fats" ran away from home and secured work in a small cabaret. On Sundays he played the organ in a New York church. Later he became the soloist at the Lafayette and Lincoln Theatres in New York.

In 1924 he went on tour as the

\* Under the respective titles of the Park Lane Good Timers and the Night-Club Orchestra.

accompanist to Bessie Smith, the famous blues singer. The tour lasted until 1926, when Waller met Andy Razaf. Between them they composed such famous numbers as "Ain't Misbehavin'," "I Ain't Got Nobody," "Blue Turning Grey Over You," "Honeysuckle Rose," "Strange As It Seems" and "Zonky."

Waller's recording activities started in 1920. Later he had his own recording combination, entitled Fats Waller and his Buddies. At about the same time he made a number of records with Morris' Seven Hot Babies. Two titles by this latter combination, "Savannah Blues" backed by "Won't You Take Me Home" (B5417), were issued in this country by the Gramophone Company in February 1928.

In 1930 Waller wrote the entire musical score for the Irving Mills' show "Hot Chocolates," in which Cab Calloway and his Orchestra were featured. Two years later he visited Paris, but returned to New York after a brief stay in the French capital.

He suddenly leapt to fame in New York when he organized his band, Fats Waller and his Rhythm, for broadcasting work with station WLW. In 1935 Waller took the band to the Sebastian Cotton Club in Los Angeles, and while in the film city he appeared in several films, including "Hooray for Love." In America he is publicised as Radio's Harmful Little Armful and the Black Gargoyle of Rhythm.

His own compositions include "Old Yazoo," "Alligator Crawl," "Freeze Out," "Railroad Rhythm," "Smashing Thirds," "Handful of Riffs," and many others. He has recorded with Ted Lewis ("Dallas Blues" and "Royal Garden Blues" on Columbia CB446); with Jack Teagarden ("You Rascal, You" on Columbia CB424); and with the Chicago Rhythm Kings, the Chocolate Dandies, and the Louisiana Sugar Babies.

**OKER.** 1920. Piano solos.  
Birmingham Blues. 4757.  
Muscle Shoal Blues. 4757.

**H.M.V.** Piano solos.  
African Ripples. JF41.  
Ain't Misbehavin'. B3243.  
Alligator Crawl. JF41.  
Clothes Line Ballet. JF35.

Gladys. JF4.  
Handful of Keys. B4347 and B4902.  
I've Got a Feeling I'm Falling. B3243.  
Numb Fumbling. B4347 and B4917.  
Smashing Thirds. B4902.  
Valentine Stomp. JF4.  
Viper's Drag. JF35.

**VICTOR.** Piano solos.

I Ain't Got Nobody.  
Love Me or Leave Me. 22092.  
My Fate is in Your Hands. V-38568.  
My Feelings are Hurt. V-38613.  
Sweet Savannah Sue. 22108.  
Turn on the Heat. V-38568.

**VICTOR.** Piano duets with Bennie Paine.

After You've Gone. 22371.  
St. Louis Blues. 22371.

**VICTOR.** Organ solos by Fats Waller.

Beale-Street Blues. 20890.  
Digah's Stomp. 21358.  
Fats Waller Stomp. 20890.  
He's Gone Away. 21202.  
I Ain't Got Nobody. 21127.  
Lenox-Avenue Blues. 20357.  
Loveless Love. 20470.  
Messin' Around. 20655.  
Please Take Me Out. 21202.  
Red-hot Dan. 21127.  
Rusty Pail. 20492.  
St. Louis Blues. 20357.  
Savannah Blues. 20776.  
Sloppy Water Blues. 20492.  
Soothin' Syrup. 20470.  
Stompin' the Bug. 20655.  
Sugar.  
Won't You Take Me Home? 20776.

**PARLOPHONE.** Vocal and piano by Fats Waller.

Dragging My Heart Around. RI197.  
I'm Crazy About My Baby. RI197.

1928-1930. **FATS WALLER'S BUDDIES.**  
COLLECTIVE ONLY.

<b>FATS WALLER.</b>	Piano.
<b>OTTO HARDWICK.</b>	Alto sax and clarinet.
<b>HAPPY CAULDWELL.</b>	Tenor sax.
<b>HENRY ALLEN, JR.</b>	Trumpet.
<b>LEN DAVIS.</b>	Trumpet.
<b>CHARLIE GAINS.</b>	Trumpet.
<b>J. C. HIGGINBOTHAM.</b>	Trombone.
<b>BERNARD ADDISON.</b>	Guitar.
<b>GEORGE FOSTER.</b>	Bass.
<b>AL MORGAN.</b>	Bass.
<b>GEORGE STAFFORD.</b>	Drums.

*Note.*—This combination changed at nearly every recording session and occasionally white musicians were present including Eddie Condon, Gene Krupa and Jack Teagarden.

## H.M.V.

Minor Drag. JF1.  
 Ridin' but Walkin'. B6390.  
 Won't You Get Off It, Please? B6549.

## VICTOR.

Harlem Fuss. V-38050.  
 I Need Someone Like You. V-38086.  
 Lookin' for Another Sweetie. V-38110.  
 Looking Good But Feeling Bad.  
 V-38086.  
 When I'm Alone. V-38110.

## VICTOR. Under the title of the Louisiana Sugar Babes, with Fats Waller and Jimmy Johnson, pianos; and Joe Smith, trumpet.

Persian Rug. 21346.  
 Sippl. 21348.  
 Thou Swell! 21346.  
 Willow Tree. 21348.

## 1934-1935. FATS WALLER'S RHYTHM. COLLECTIVE.

FATS WALLER.	Piano and vocals.
MILTON MESIROW.	Alto sax and clarinet.
EUGENE SEDRIC.	Tenor sax.
HERMAN AUTREY.	Trumpet.
COLEMAN JOHNSON.	Trumpet.
FLOYD O'BRIEN.	Trombone.
ALBERT CASEY.	Guitar and banjo.
BILL TAYLOR.	Bass.
HARRY DIAL.	Drums.

## 1935-1936. COLLECTIVE.

FATS WALLER.	Piano and vocals.
RUDY POWELL.	} Alto sax and clarinet.
GEORGE JAMES.	
FREDDIE SKERRIT.	
EMMET MATTHEWS.	
CLARENCE SMITH.	Trumpet.
HERMAN AUTREY.	Trumpet.
EDWARD ANDERSON.	Trumpet.
FRED ROBINSON.	Trombone.
GEORGE WILSON.	Trombone.
HANK DUNCAN.	2nd Piano.
JAMES SMITH.	Guitar.
CHARLIE TURNER.	Bass.
YANK PORTER.	Drums.
ARNOLD BOLDING.	Drums.

## H.M.V.

Armful of Sweetness. JF7.  
 Baby Brown. X4454 and JF45.  
 Because of Once Upon a Time. BD134.  
 Believe It, Beloved. BD134.  
 Dinah. BD5040.  
 Do Me a Favour. JF7.  
 Don't Let it Bother You. JF12.  
 Dream Man Make Me Dream. BD117.  
 Georgia May. JF12.  
 Got a Bran' New Suit. BD5012.  
 Have a Little Dream on Me. JF13.  
 How Can You Face Me? JF14.

I Ain't Got Nobody. JF32.  
 I Wish I Were Twins. JF1.  
 If It Isn't Love. JF15.  
 I'm Gonna Sit Right Down. BD5031.  
 I'm Growing Fonder of You. BD117.  
 Let's Pretend There's a Moon. JF14.  
 Little Bit Independent. BD5012.  
 Mandy. JF11.  
 Oh, Susannah, Dust off that Old Pianna.  
 BD156.  
 Serenade for a Wealthy Widow. JF8.  
 Somebody Stole my Gal. JF46.  
 Sweet Sue. BD298.  
 Sweetie Pie. JF8.  
 Then I'll Be Tired of You. JF13.  
 Truckin'. BD262.  
 Twelfth-Street Rag. BD262.  
 What's the Reason. BD156 and JF32.  
 When Somebody Thinks. BD5040.  
 Whose Honey Are You? JF45.  
 Woe! Is Me. BD5031.  
 You're Not the Only Oyster. BD298.

## VICTOR.

Breakin' the Ice. 24826.  
 Brother, Seek, Ye Shall Find. 25175.  
 Brown Baby. 24867.  
 Cinders. 24898.  
 Georgia Rockin' Chair. 25175.  
 Girl I Left Behind Me. 25116.  
 Hate to Talk About Myself. 25039.  
 Honeysuckle Rose. 24826.  
 I Believe in Miracles. 24853.  
 I'm on a See-Saw. 25120.  
 I've Got My Fingers Crossed. 25211.  
 I'm 100 Per Cent. 24863 and 24867.  
 Loafin' Time. 25140.  
 Louisiana Fairy Tale. 24898.  
 Lulu's Back in Town. 25063.  
 My Very Good Friend the Milkman.  
 25075.  
 Night Wind. 24853.  
 Oooh! Look-a There. 25255.  
 Panic is On. 25266.  
 Pardon, My Love. 24889.  
 Porter's Love Song. 24648.  
 Rhythm and Romance. 25131.  
 Rosetta. 24892.  
 Spreadin' Rhythm Around. 25211.  
 Sugar Blues. 25194.  
 Sugar Rose. 25266.  
 Sweet and Slow. 25063.  
 Sweet Beginning Like This. 25131.  
 Take It Easy. 25078.  
 That Never-to-be-Forgotten Night.  
 25255.  
 There's Gonna Be the Devil to Pay.  
 25078.  
 Thief in the Night. 25123.  
 You Fit Into the Picture. 24863.  
 You Stayed Away Too Long. 25222.  
 You're So Darn Charming. 25120.  
 You're the Cutest One. 25039.  
 You're the Picture. 25075.  
 You've Been Taking Lessons. 25044.

**The Wanderers.**—This American combination is made up of New York instrumentalists gathered together for recording purposes only by the Victor Company in 1935.

H.M.V. 1935.

Tiger Rag. JF26.

BLUEBIRD. 1935.

Good Man is Hard to Find. B5834.

I Ain't Got Nobody. B5869.

It's You I Adore. B5834.

Wanderer's Stomp. B5869.

**Waring's Pennsylvanians.**—This American combination was formed by Tom Waring Lincoln in the days when he was a student at the Pennsylvania State College. Four undergraduates, including Tom and his brother, Fred, made up the original band. All still remain with the unit. Other members of the present-day band hail from nine American colleges.

Through the years Waring's Pennsylvanians have done considerable recording and broadcasting work in America, where they have a tremendous reputation. In 1929 the band appeared in the film "Syncopation." During 1935 the unit broadcast for the Ford programme from station WABC.

In the many recordings of Waring's Pennsylvanians practically all the vocals are by Tom Waring, who also recorded four solos for Victor—H.M.V. accompanied by a contingent from his orchestra.

1934-1935. COLLECTIVE.

FRED WARING. Director and vocals.

GEORGE MCFARLAND. 1st Alto sax and clarinet.

VIRGIL DAVIS. 2nd Alto sax, clarinet and flute.

ARTHUR MCFARLAND. 1st Tenor sax.

ELTON COCKERILL. 2nd Tenor sax.

FRED CAMPBELL. Baritone sax.

JOHN RICHARDSON. Violin.

FRED CULLEY. Violin.

FRANCIS FOSTER. Violin.

JOHN DAVIS. Trumpet.

NELSON KELLER. Trumpet.

GEORGE CULLEY. Trumpet.

LEO ARMAND. Trombone.

CLARE HANLON. Trombone and vocals.

JIMMY GILLILAND. Trombone.

TOM WARING. Piano.

FRANK HOWER. Piano.

LEN BONOWSKI. Guitar.  
CHARLIE BARBER. Bass.  
POLEY MCCLINTOCK. Drums.  
PRISCILLA LANE. Vocals.  
ROSEMARY LANE. Vocals.

Other instrumentalists who have served with the band include Stuart Churchill, xylophone and vocals; and Gene Conklin, saxes.

H.M.V. 1924-1935.

Anyway the Wind Blows. B1904.

Dancin' Dan. B1810.

Does My Sweetie Do and How? B2060.

I Heard. B6244.

I Love My Baby. B5047.

I Want To Be Happy. B5803.

Look at Those Eyes. B2060.

Oh Baby, Don't Say No Say Maybe.

B1184.

Oh Mabel. B1984.

Stack o' Lee Blues. B1760.

Tea for Two. B5803.

Who's Blue Now? B5463.

Wobably Walk. B5436.

Yale Blues. B5483.

VICTOR.

Blackin' Blues. 19369.

Farewell Blues. 21508.

Good for You, Bad for Me. 22326.

How Am I Doin'? 22978.

Just Hot. 19377.

Insufficient Sweetie. 19569.

Thank Your Father. 22326.

**Michael Warlop's Orchestra.**—

Michael Warlop is one of the leading French violinists. During the last few years he became interested in rhythm music, and has since devoted himself to jazz. In France he is looked upon as being the French Venuti. Previously he had made a study of classical music, and had won many awards at the Paris Conservatory of Music.

His orchestra was formed for recording and broadcasting work, often being heard from Poste Parisien. The combination is usually made up of leading French instrumentalists.

1934.

MICHAEL WARLOP. Leader and violin.

ROGER FISBACH. Alto sax and clarinet.

LAMORY. Alto sax and clarinet.

ALIX COMBELLE. Tenor sax.

NOEL CHIBOUST. Trumpet.

MORAWECH. Piano.

MACE. Guitar.

GRASSET. Bass.

MCGREGOR. Drums.

## FRENCH H.M.V.

All for the Swing. K7218.  
 Crazy Fiddle. K7218.

A few months after the issue of his first "hot" recording, certain changes were made in his orchestra for his second record. Replacements were Django Reinhardt, guitar; Andre Ekyian, alto sax and clarinet; and Stephane Grappelly, piano.

## FRENCH H.M.V.

Blue Interlude. K7314.  
 Presentation Stomp. K7314.

## 1935.

MICHAEL WARLOP.	Leader and violin.
ANDRE EKYIAN.	Alto sax and clarinet.
CHARLES LISEE.	Alto and baritone saxes.
ALIX COMBELLE.	Tenor sax.
NOEL CHIBOUST.	Trumpet.
RENARD.	Trumpet.
PAQUINET.	Trombone.
STEPHANE GRAPPELLE.	Piano.
DJANGO REINHARDT.	Guitar.
D'HEMMELLES.	Bass and trombone.
MAURICE CHAILLOU.	Drums.

## FRENCH H.M.V. 1935.

Continental. K7444.  
 Escape. K7490.  
 Hands Across the Table. K7490.  
 Miss Otis Regrets. K7444.  
 Serenade. K7633.  
 Strange Harmony. K7633.

**Washboard Novelty Quartette.**—This American washboard quartette still remains shrouded in mystery. The same combination has recorded under various pseudonyms on different makes of American discs, and exactly the same titles as produced by Rex in this country. In America the quartette has been credited as the Maple City Four, Windy City Four, and various other names.

## REX.

Oh, Monah. 8053.  
 Tiger Rag. 8053.

**The Washboard Rhythm Kings.**—This American combination of coloured musicians has made numerous titles and recorded under various pseudonyms

such as Washboard Rhythm Band, Washboard Rhythm Boys, Washboard Rhythm Kings, Tinsley's Washboard Band, the Five Rhythm Kings and the Chicago Hot Five.

The unit seldom remained the same at successive recording sessions. It is difficult to keep a check on the many who have played with the group. However, the most featured instrumentalists are those mentioned below.

EDDIE SHINE.	Saxes and clarinet.
STEVE WASHINGTON.	Guitar, banjo and vocals.
"GHOST" HOWELL.	Bass and vocals.
"WASHBOARD" SMITH.	Washboard and drums.
BELLA BENSON.	Vocals.

Others who have appeared with the combination include Jimmie Spencer, Frank Benton, Happy Cauldwell, Ted Tinsley, Eddie Miles, Wilton Crawley and others.

## H.M.V.

Fire. B6362.  
 Holding My Honey's Hand. X4085.  
 I'm Gonna Play Down in Ohio. B6362.  
 Pepper Steak. B4954.  
 Sloppy Drunk Blues. B4954.

## BRUNSWICK.

Some of These Days. 02075.  
 Syncopate Your Sins Away. 01504.  
 Yes, Suh. 01504.

## DECCA.

Blue Drag. F3781.  
 Gotta Be, Gonna Be Mine. F3781.  
 I'm Getting Sentimental Over You. F5176.  
 Something's Gotta Be Done. F5176.

## VICTOR.

All this World is Made of Glass. 23337  
 Blues in My Heart. 23301.  
 Bug-a-Boo. 23408.  
 Depression Stomp. 23357.  
 Dinah. 23403.  
 Every Man for Himself. 22719.  
 Georgia on My Mind. 23301.  
 Happy as the Day is Long. 23405.  
 Hard Corn. 23415.  
 How Deep is the Ocean. 23373.  
 Hummin' to Myself. 24065.  
 I Want to Ring Bells. 23415.  
 If You Don't Love Me. 23323.  
 Ikey and Mikey. 23380.  
 \*I'm Her Papa. 23344.  
 Just Another Dream of You. 23348.

\* With Wilton Crawley, clarinet and vocal.

Kelsey's. 23413.  
 Many Happy Returns of the Day. 22814.  
 Move Turtle. 23413.  
 My Pretty Girl. 23408.  
 My Silent Love. 23348.  
 \*New Crawley Blues. 23344.  
 Nickle for a Pickle. 23375.  
 Nobody's Sweetheart. 23403.  
 Please Tell Me. 23283.  
 Porter's Love Song.  
 Say It Isn't So. 23364.  
 Shoot 'Em. 22814.  
 Sophisticated Lady. 23405.  
 Underneath the Harlem Moon. 23373.  
 Was that the Human Thing to Do?  
 23323.  
 Who Stole the Lock? 23283.

## MELOPHONE.

Learn to Croon. M-12780.

## VOCALION.

Angeline. 1731.  
 Anything for You. 1734.  
 It Don't Mean a Thing. 1724.  
 Oh, You Sweet Thing. 1730.  
 Old Yazoo. 1733.  
 Scat Song. 1725.  
 Sentimental Gentleman from Georgia.  
 1724.  
 Spider Crawl. 1734.

## BLUEBIRD.

Hot Nuts. B-6278.  
 Please Come On Down. B-6186.  
 Street Walkin' Blues. B-6186.

## COLUMBIA. Under the title of the Washboard Rhythm Band.

Coming of Hi-De-Ho. CB642.  
 Ghost of a Chance. CB626.  
 Hustlin' and Bustlin' for Baby. CB611.  
 Midnight Rhythm. CB626.  
 Shuffle Off to Buffalo. CB611.  
 Swing Gate. CB642.

## AMERICAN COLUMBIA. Under the title of the Washboard Rhythm Band.

Going! Going! Gone! 14680-D.

## VICTOR. Under the title of the Washboard Rhythm Boys.

Ash Man Crawl. 23367.  
 Boy in the Boat. 23368.  
 If You Were Only Mine! 23367.  
 Somebody Stole Gabriel's Horn.  
 23368.

## MELOPHONE. Under the title of the Washboard Rhythm Boys.

Dog and Cat. M-12928.  
 I Cover the Waterfront. M-12780.  
 Lazybones. M-12781.  
 Mississippi Basin. M-12781.  
 Old Man Blues. M-12928.  
 St. Louis Blues. M-12794.

## VICTOR. Under the title of the Chicago Hot Five.

Just One More Chance. 23300.  
 Oh, What a Thrill! 23326.  
 Stardust. 23285.  
 Wake 'Em Up. 23300.  
 You Can Depend On Me. 23326.  
 You Can't Stop Me From Loving You.  
 23285.

## H.M.V. Under the title of the Five Rhythm Kings.

Call of the Freaks. B4917.  
 Please Don't Talk About Me. B4917.

## VICTOR. Under the title of the Five Rhythm Kings.

Minnie the Moocher. 23269.  
 One More Time.  
 You Rascal, You! 23279.  
 Walking My Baby Back Home.

## VICTOR. Under the title of Tinsley's Washboard Band.

I Would If I Could but I Can't. 24405.  
 Shoutin' in that Amen Corner. 24405.

**The Washboard Serenaders.**—This American combination of coloured instrumentalists came into being in 1929 under the leadership of Bruce Johnson.

Except for odd recordings that were issued in this country, very little was heard about the group until they visited London in May and June 1935, and appeared at the Holborn Empire and the London Palladium.

The unit has also recorded under the title of the Five Harmaniacs.

BRUCE JOHNSON. Leader, washboards and vocals.

CLARENCE PROFIT. Piano.

TEDDY BUNN. Guitar.

HAROLD RANDOLPH. Kazoo and scat.

GLADYS BENTLEY. Vocals.

## H.M.V.

Kazoo Moan. B6289.  
 Tappin' the Time Away Stomp.  
 B6303.  
 Tiger Rag. B6289.  
 Washboards Get Together. B6114.

## VICTOR. Under the title of the Five Harmaniacs.

Coney Island Washboard. 20293.  
 It Takes a Good Woman. 20507.  
 Sadie Green. 20293.  
 What Makes Baby Cry? 20507.

\* With Wilton Crawley, clarinet and vocal.

1935.

BRUCE JOHNSON. Washboards  
and vocals.  
ARTHUR BROOKS. Piano.  
JEROME DARR. Guitar.  
HAROLD RANDOLPH. Blue-blower and  
scat.

PARLOPHONE. 1935.

Black Eyes. F358.  
Dear Old Southland. F229.  
Lonesome Road. F229.  
Nagasaki. F358.  
St. Louis Blues. F428.  
Sheik of Araby. F428.

**"Buck" Washington.**—Ford Lee "Buck" Washington, coloured American pianist, was born in 1908. Many will remember his work in the double-coloured act, "Buck and Bubbles," that came into being in 1917 and toured the music-halls of America and this country for a number of years.

"Buck" came into prominence as a soloist with his recording of "Old-fashioned Love." In America it was credited by Columbia to Buck of Buck and Bubbles. He is also featured in two of the recordings of Coleman Hawkins.

PARLOPHONE. Piano solo.

Old-fashioned Love. R1837.

PARLOPHONE. Accompanying Coleman Hawkins, tenor sax.

I Ain't Got Nobody. R1825.  
On the Sunny Side of the Street.  
R1825.

**Ethel Waters.**—Ethel Waters, coloured American stage star and vocalist, was born of poor parents in Chester, Pennsylvania, on October 31st, 1900. As a child she grew up in the care of her grandmother, Sally Anderson.

When Ethel was fourteen, she started work as a domestic servant, and shortly after became a maid in a Philadelphia hotel. Twelve months later she attended an amateurs' night at a local theatre. Ethel went on the stage and sang a version of "St. Louis Blues" with such feeling that at the end of the evening she was awarded the first prize. This led to music-hall appearances, recording and radio work. She was given her first opportunity by Fletcher Henderson, who put her in a touring show called "Black Swan Troubadours."

Ethel starred in the shows "Africana," "Blackbirds" and "Rhapsody in Black" and then she made her film debut in "On With the Show" and later appeared in "The Gift of the Gab." More recently she starred in the New York stage presentations of "As Thousands Cheer" and "Heat Wave."

In America she is referred to as "Harlem's Queen of Song" and "America's Foremost Ebony Comedienne." Ethel was usually accompanied by Jimmy Johnson or Clarence Williams, piano, and her "Ebony Four" in her early recordings. In addition to her numerous vocal discs, she has sung in several of the recordings of Duke Ellington's Orchestra. Her first recordings were made with Black Swan later released by Paramount.

During 1935 she was touring in America accompanied by Eddie Mallory, trumpet, and Pearl Wright, piano.

BLACK SWAN.

Georgia Blues.

COLUMBIA.

Am I Blue? 5534.

Better Keep Your Eye On Your Man. 5663.

Birmingham Bertha. 5534.

Do I Know What I'm Doin'? 5690.

Harlem On My Mind. DB1436.

Heat Wave. DB1436.

Long, Lean, Lanky Mamma. 5663.

Memories of You. DB376.

Second-handed Man. 5664.

Shoo Shoo Boogie Boo. 5690.

Singin' in the Bathtub. 5737.

Travellin' All Alone. 5648.

True Blue Lou. 5648.

Waiting at the End of the Road. 5663.

You Can't Stop Me from Lovin' You.

DB579.

Your Love Is All That I Crave. 5737.

You're Lucky to Me. DB376.

AMERICAN COLUMBIA.

Black and Blue. 2184-D.

Bring Your Greenbacks. 14125-D.

Do What You Did Last Night.

14380-D.

Down Home Blues. 14093-D.

Georgia Blues. 14565-D.

Get Up Off Your Knees. 14380-D.

Girl Trouble. 2223-D.

Go Back Where You Stayed Last

Night. 14093-D.

Guess Who's in Town. 14353-D.

Home. 14297-D.  
 Hundred Years From To-day. 2853-D.  
 I Got Rhythm. 2346-D.  
 I Just Couldn't Take It, Baby. 2853-D.  
 I Like the Way He Does It. 14565-D.  
 I Want My Sweet Daddy Now. 14229-D.  
 I'm Saving It All for You. 14297-D.  
 Jersey Walk. 14182-D.  
 Make Me a Pallet on the Floor. 14125-D.  
 My Handy Man. 14353-D.  
 My Kind of a Man. 2222-D.  
 My Special Friend is Back in Town. 14182-D.  
 No Man's Mamma. 14116-D.  
 Organ Grinder Blues. 14365-D.  
 Porgy. 2184-D.  
 River Stay 'Way from My Door. 2511-D.  
 Shake That Thing. 14116-D.  
 Shine On, Harvest Moon. 2511-D.  
 Smile. 14229-D.  
 Some of These Days. 14264-D.  
 Someday Sweetheart. 14264-D.  
 Sugar. 14146-D.  
 Take Your Blackbottom Outside. 14214-D.  
 Weary Feet. 14214-D.  
 West-End Blues. 14365-D.  
 You Brought a New Kind of Love to Me. 2222-D.  
 You'll Want Me Back. 14146-D.

## BRUNSWICK.

Come Up and See Me Sometime. 01736.  
 Dinah. 01975.  
 Don't Blame Me. 01579.  
 Give Me a Heart To Sing To. 01914.  
 I Ain't Gonna Sin No More. 02045.  
 \*I Can't Give You Anything But Love. 01518 and 01731.  
 Love is the Thing. 01524.  
 Miss Otis Regrets. 01848.  
 Moonglow. 01848.  
 \*Porgy. 01522 and 01731.  
 St. Louis Blues. 01522.  
 Shadows on the Swanee. 01579.  
 Stormy Weather. 01524.  
 Trade Mark. 02045.  
 When It's Sleepy-time Down South. 01975.  
 You're Going to Leave. 01914.  
 You've Seen Harlem at Its Best. 01736.

**Sylvester Weaver.**—Little has been discovered regarding this American banjo and guitar player. He is the

composer of "Bottle-neck Blues," and has recorded several solos and also a few duets with Beasley.

OKEH. Banjo solo.

Damfino Stomp. 8480.

OKEH. Guitar solo.

Guitar Rag. 8480.

OKEH. Guitar duets with Beasley.

Bottle-Neck Blues. 8530.

St. Louis Blues. 8530.

**Chick Webb.**—Chick Webb, coloured American drummer and orchestra leader, was born in Baltimore in 1907. As a youth he sold newspapers.

He came into prominence in 1934, and will be remembered by many for his work in a few of Louis Armstrong's Victor-H.M.V. recordings. For some time his orchestra has been playing in New York at the Savoy Ballroom.

Webb is the composer of "Jungle Mamma," "Dog Bottom" and others. His orchestra has recorded under the pseudonyms of the Jungle Band and the Chocolate Dandies.

CHICK WEBB.	Leader and drums.
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BENNY CARTER.	Alto sax and clarinet.
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ELMER WILLIAMS.	Tenor sax.
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EDWIN SWAYZE.	Trumpet.
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LOUIS BACON.	Trumpet.
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LOUIS HUNT.	Trumpet.
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JIMMY HARRISON.	Trombone.
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DONALD KIRKPATRICK.	Piano.
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and others.

## BRUNSWICK.

†Dog Bottom. 1235.

Heebie Jeebies. 01857.

Soft and Sweet. 02079.

†Straddle the Fence. 02002.

## PANACHORD.

Heebie Jeebies. 25047.

## AMERICAN BRUNSWICK.

†Jungle Mamma. 6808.

†Levee Lowdown.

CHICK WEBB.	Leader and drums.
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EDGAR SAMPSON.	Alto sax and clarinet.
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PETER CLARKE.	Alto sax and clarinet.
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ELMER WILLIAMS.	Tenor sax.
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MARIO BAUZA.	1st Trumpet.
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TAFT JORDAN.	2nd Trumpet and vocals.
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\* With Duke Ellington's Orchestra.

† Under the title of the Jungle Band.

‡ Under the title of the Chocolate Dandies.

RENALD JONES. 3rd Trumpet.  
 SANDY WILLIAMS. Trombone.  
 JOSEPH STEELE. Piano.  
 JOHN TRUHEART. Guitar.  
 JOHN KIRBY. Bass.  
 CHARLES LINTON. Vocals.  
 ELLA FITZGERALD. Vocals.

*Note.*—In May 1935 Robert Stark succeeded Renald Jones. At the same time Ferdinand Arbello, trombone, and Wayman Carver, saxes and flute, were added.

## BRUNSWICK.

Blue Lou. 02152.  
 Blue Minor. 01915.  
 Blues In My Heart. 01857.  
 Don't Be That Way. 02029.  
 It's Over Because We're Through. 02019.  
 Lona. 02019.  
 On the Sunny Side of the Street. 01915.  
 That Rhythm Man. 02019.  
 What a Shuffle. 02152.

## COLUMBIA.

Darktown Strutters Ball. CB754.  
 Get Together. CB741.  
 On the Sunny Side of the Street. CB741.  
 When Dreams Come True. CB754.

## PARLOPHONE.

Stomping at the Savoy. R2088.  
 Why should I beg for Love? R2117.

## AMERICAN COLUMBIA.

I Can't Dance. 2920-D.  
 \*Imagination. 2920-D.

## OKEH. 1935.

Blue Minor. 41572.  
 If It Ain't Love. 41571.  
 Lonesome Moments. 41572.  
 True. 41571.

## AMERICAN DECCA. 1935.

Are You Here to Stay? 494.  
 I May be Wrong.  
 I'll Chase the Blues Away.  
 Love and Kisses. 494.  
 Moonlight and Magnolias. 588.  
 Rhythm and Romance. 588.

**Anson Weeks' Orchestra.**—Anson Weeks, American orchestra leader, was born in California. Following his education he became a meter reader with the Oakland Gas Company.

It was during the War, and while serving in the United States Navy, that he devised the idea of organising bands and playing for the Liberty Loan drives. This work was responsible for setting him on the road to fame, and the U.S. Government commissioned him to form bands

among the various American naval training stations.

After the War he formed his own combination, and later became the big attraction at the Mark-Hopkins Hotel in San Francisco, where he remained for five years. Then he went to New York and played at the St. Regis Sea Gardens. More recently he has been playing in Chicago.

His 1933 recording of "It's Not a Secret Any More" introduced Bob Crosby, a younger brother of Bing Crosby, as a vocalist.

## 1935.

ANSON WEEKS.	Piano and director.
BILLY O'BRYAN.	Piano.
JACK BUNCH.	Saxes and clarinet.
EARL MORGAN.	Saxes and clarinet.
NEELY PLUM.	Saxes and clarinet.
PHIL BODLEY.	Saxes and violin.
AL BURTON.	Violin.
PETE FYLING.	Trumpet.
FRANK HUBBELL.	Trumpet.
BILL ATHY.	Trombone.
FRANK SAPUTO.	Guitar.
TED WALTERS.	Bass.
ABBY BROWN.	Drums.
KAY ST. GERMAIN.	Vocals.
BEN GAGE.	Vocals.

## BRUNSWICK.

Buckin' the Wind. 01619.  
 Give Me Liberty. 01619.  
 It's Not a Secret. 01587.  
 Louisville Lady. 01587.  
 Memphis By Morning. 01817.

**Ted Weems' Orchestra.**—Ted Weems, American orchestra leader, is the composer of "Oh, Monah" and part composer of "One-Note Trumpet Player." His real name is Wilfred Theodore Weymus.

Both Ted and his brother, Art, used to play in Paul Specht's six-piece combination in Reading, Pennsylvania. It was while at college that Ted first conceived the idea of forming an all-American, all-college dance orchestra. At that time he was a student in the Towne Scientific School of the University of Pennsylvania, where he was the leader of the 'varsity band as well as of his own private dance orchestra.

Ted and Art formed their now-famous "all American band" in the

early 'twenties. Their first big engagement was at the Trainon Ballroom in Newark, New Jersey.

Ted Weems is the only orchestra leader in America to be listed in *Biographies of Great Men* published by the Congressional library. During 1935 his orchestra played at Palmer House in Chicago.

1935.

TED WEEMS.	Director.
DICK CUNLIFFE.	Saxes and clarinet.
PARKER GIBBS.	Saxes, clarinet and vocals.
RED ENGLE.	Saxes, clarinet and vocals.
ROSIE MCHAGUE.	Saxes and clarinet.
ART WEEMS.	1st Trumpet.
ANDY SECREST.	2nd Trumpet.
PETE BEILMAN.	Trombone.
JACK O'BRIEN.	Piano.
CLIFF COVERT.	Guitar and violin.
COUNTRY WASHBURN.	Bass and vocals.
ORMAND DOWNES.	Drums.
ELMO TANNER.	Vocals.

*Note.*—Others who have played with the unit include Dudley Fosdick, mellophone; and Dusty Rhoades, drums. Art Jarrett, vocalist, has recorded with the band.

H.M.V.

Everybody Loves My Gal. B5445.  
 From Saturday Night. B5412.  
 He's Tall, Dark and Handsome. B5491.  
 Man from the South. B5811.  
 My Cutey's Due at Two-to-Two. B5145.  
 Mysterious Mose. B5884.  
 Nothin' On My Mind. B5491.  
 Oh, If I Only Had You! B5145.  
 Piccolo Pete. B5712.  
 Remarkable Girl. B5728.  
 She'll Never Find a Fellow. B5412.  
 She's Got It. B5465.  
 Siberia. B2122.  
 Sophomore Prom. B5770.  
 That's What I Like About You. B4894.  
 Walking My Baby Back Home. B6005.  
 Washing Dishes With My Sweetie. B5862.

VICTOR.

Egyptian Ella. 22644.  
 I'm Going to Park Myself. 20120.  
 Jig-Time. 22644.  
 Oh! Monah. 22822.  
 Somebody Stole My Gal.

COLUMBIA. 1935.

Blue-Sky Avenue. FB1002.

AMERICAN COLUMBIA. 1935.

Talking to Myself. 2957-D.  
 Ten Yards to Go. 2956-D.

**Melle Weersma.**—Melle Weersma is a leading Dutch pianist, arranger and composer. On leaving school he intended to become a chemist, but became interested in dance music and formed his own band.

Weersma became a great success in Holland, appearing both on the stage and screen. He organised numerous combinations and composed, among others, "Red Indian Chase."

In 1934 his Red, White and Blue Aces were the principal attraction of the Central Hotel, Hague. Early in 1935 he came to England and joined Jack Hylton's organisation.

1934. MELLE WEERSMA'S RED, WHITE AND BLUE ACES.

MELLE WEERSMA.	Leader, arranger and piano.
ERNST HOLLERHAGEN.	1st Alto sax and clarinet.
JAN MEYER.	2nd Alto sax, baritone sax and clarinet.
A. VAN DER MOLEN.	3rd Alto sax.
EDDY BRUNNER.	Tenor sax and clarinet.
HENK BRUYUS.	1st Trumpet.
I. PERK.	2nd Trumpet.
M. ISRAEL.	3rd Trumpet.
D. LAMBREGHTS.	1st Trombone.
H. BOSCH.	2nd Trombone.
O. CLINGE DOORENBOS.	Guitar.
A. SWART.	Bass.
LEW GALKIN.	Drums.

DECCA.

Honolulu Blues. F42022.  
 Red Indian Chase. F42022.

**Heinz Wehner's Orchestra.**—This German combination is under the direction of Heinz Wehner, a leading trumpet player in Central Europe. The unit is one of the few "hot" bands in Germany, and during 1935 was playing in Berlin at the Europa-Haus and in Hamburg at the Café Faun.

More recently the band has been playing in Timmendorf at the Café Seeschlösschen.

HEINZ WEHNER.	Trumpet, vio- lin and vocals.
HERMAN SCHOLTZ.	Trumpet.
FLOENER.	Trumpet.
WILLY BERKING.	Trombone.
HERBERT MUELLER.	Saxes and clarinet.
RONNY NIEPEL.	Saxes and clarinet.
SCHMITZ.	Saxes and clarinet.
HELMUTH WERNICKE.	Piano.
JAKOBS.	Bass.
EWALD MEYER.	Drums.
TELEFUNKEN MUSIKUS.	1935.
Don't Tell a Soul.	M-6118.
White Jazz.	M-6118.

**Dickie Wells' Shim Shammers.**—Dickie Wells is a coloured American dancer and owner of a night club in Seventh Avenue, New York. He is no relation to Dickie Wells, the coloured trombone player.

The combination Dickie Wells and his Shim Shammers is a small kazoo band made up of New York coloured musicians, including Eddie Dougherty on drums. Fletcher Jahon is the featured vocalist and whistler in the unit's one recording.

AMERICAN COLUMBIA.

Baby, Are You Satisfied? 2829-D.

**Georgia White.**—A number of recordings were made by this American vocalist in February 1936 for the American Decca "Race" list. Accompanying him were Dave Barber, guitar, and Pete Peterson, bass.

AMERICAN DECCA. 1936. To be issued.

Hot Nuts. 7151.

If You Can't Get Five. 7149.

River Blues. 7149.

Tell me Baby. 7151.

**Paul Whiteman.**—Paul Whiteman, American orchestra leader, was born in Denver, Colorado, in 1893. His father, Wilberforce J. Whiteman, supervised the music in the Denver Schools, while his mother sang in oratorio and choirs.

Paul was presented with a toy violin when he was three years old, and his father taught him to play several melodies. Later he studied the viola under Max Bendix. At the age of ten he was playing in one of his father's orchestras. Seven years later he obtained his first real job—first

viola player in the Denver Symphony Orchestra. Then, in 1915, he went to San Francisco and played with the World's Fair Orchestra, conducted by Victor Herbert. For a time he played with the Minetti String Quartet, and later joined the San Francisco Symphony Orchestra, then conducted by Alfred Hertz.

It was at this time that Whiteman became interested in jazz. He joined the dance combination of John Tait, the pianist of which was Ferde Grofé. Paul played with the band for one day, being discharged because he was unable to play jazz. Not to be outdone, he organised his own band, which boasted a personnel of eight members, including himself on violin. Then America entered the World War and Paul tried to enlist. He was refused owing to his size, but later he was allowed to become an army band leader.

In 1919 he became the leader of a dance band at the Fairmont Hotel in San Francisco. This was followed by the leadership of various dance orchestras in Santa Barbara, Pasadena and Los Angeles. In 1920, in Los Angeles, his chance came, and he organised a combination for the Hotel Alexandria. This was the beginning of Paul Whiteman and his Orchestra. His pianist was Ferde Grofé, whom he had met whilst with John Tait.

Grofé had been experimenting with orchestrations, at that time unheard of, and Whiteman allowed him a free hand and gave him every encouragement. The orchestra proved a tremendous success, and following appearances at the Hotel Ambassador in Atlantic City and at the Palais Royal in New York, the band came to England in 1923, and appeared at the London Hippodrome in "Brighter London."

Returning to New York, Whiteman and his Band appeared in the Ziegfeld Follies and again at the Palais Royal (now the Palais D'Or). On February 24th, 1924, Paul held his first concert at the Aeolian Hall in New York. The programme, entitled "An Experiment in Modern Music," was outstanding for its inclusion of Victor Herbert's "Suite of Serenades," George Gershwin's "Rhapsody in Blue," and the late Sir Edward

Elgar's "Pomp and Circumstance." In addition, various popular jazz numbers, such as "Livery Stable Blues," "Whispering," "Limehouse Blues" and "Alexander's Ragtime Band" were played, while Zez Confrey rendered a piano solo of his famous "Kitten on the Keys." The concert proved so great a success that it was repeated in the same concert hall on March 7th. And almost the same programme was again played when Whiteman held his first concert at the Carnegie Hall on the 21st day of the following month.

The band then went on tour, and gave a further concert in January 1926, when Gershwin's one-act operatic sketch "One Hundred and Fifth Street" was presented. A few weeks later Paul Whiteman again brought his orchestra to London, and appeared at the Albert Hall. During this visit his three vocalists—Chester Gaylord, Jack Fulton and Skinny Young—made two vocal recordings for H.M.V., "No More Worryin'" and "Dreaming of a Castle in the Air" (B2318).

Appearances in Paris, Berlin and Vienna followed before the band returned to America. A series of broadcasting, vaudeville and hotel engagements lasted until 1930, when the combination went to Los Angeles and made the film "The King of Jazz," a picture dedicated to Paul Whiteman by Universal Pictures, and which took ten months to produce.

In 1931 another concert was held in New York in conjunction with the New York Philharmonic Society, after which he commenced various tours and engagements which are still to be completed.

In July 1935 his orchestra, augmented by the Philadelphia Symphony Orchestra, gave two concerts of "modern music" at Fairmont Park, Philadelphia.

Whiteman's compositions include "Wonderful One" and "When the One You Love Loves You."

1920-1922.

PAUL WHITEMAN.	Leader	and violin.
HALE BYERS.	1st Sax.	
GUS MILLER.	2nd Sax.	
DONALD CLARK.	3rd Sax.	
HENRY BUSSE.	Trumpet.	
BUSTER JOHNSON.	Trombone.	

FERDE GROFÉ.	Piano	and arranger.
MIKE PINGATORE.	Banjo.	
SAMMY HEIS.	Bass.	
HAROLD McDONALD.	Drums.	

*Note.*—Others who played with this unit between 1920 and 1922 include Ross Gorman and Charles Dornberger, saxes and clarinets; Harry Reser, banjo; and Morton Downey, vocals.

H.M.V.

Anytime, Anyday, Anywhere.	B1178.
Avalon.	C1002.
Canadian Capers.	B1310.
Carolina in the Morning.	B1516.
Dear Old Southland.	B1381.
Everybody Step.	B1318.
Georgia.	B1382.
Honolulu Blues.	B1214.
Hot Lips.	B1396.
I'm Just Wild About Harry.	B1407.
Japanese Sandman.	B1160.
Stumbling.	B1382.
Syncopate.	B1420.
Tricks.	B1407.
Wang Wang Blues.	B1178.
Whispering.	B1160.

1923-1926. COLLECTIVE.

PAUL WHITEMAN.	Conductor.
FERDE GROFÉ.	Arranger.
CHESTER HAZLETT.	Saxes and clarinet.
ROSS GORMAN.	Saxes and clarinet.
HAROLD MACLEAN.	Saxes and clarinet.
RUBE CROZIER.	Saxes and clarinet.
HENRY BUSSE.	Trumpet.
FRANK SIEGRIST.	Trumpet.
TOMMY GOTT.	Trumpet.
JACK FULTON.	Trombone and vocals.
ROY MAXON.	Trombone.
WILBUR HALL.	Trombone.
HARRY PERELLA.	Piano.
RAYMOND TURNER.	Piano.
KURT DIETERLE.	Violin.
JAMES MCKILLIP.	Violin.
IRVING ACHEL.	Violin.
PAUL DAVEN.	Violin.
CHESTER GAYLORD.	Violin and vocals.
MIKE PINGATORE.	Banjo.
HARRY RESER.	Banjo.
SKINNY YOUNG.	Guitar and vocals.
JOHN SPEIZEL.	Bass.
HERB HERDON.	Bass.
HAROLD McDONALD.	Drums.
BILLY MURRAY.	Vocals.
MORTON DOWNEY.	Vocals.

## H.M.V. 1923-1926.

Adoring You. B1938.  
 Ain't You Ashamed? B1853.  
 Bell-hoppin' Blues. B5065.  
 California, Here I Come. B1811.  
 Charlestonette. B5037.  
 Chicago. B1526.  
 Doo Wacka Doo. B1937.  
 Eliza. B1937.  
 Everything is K.O. in K—Y. B1679.  
 Fate. B1637.  
 Foot Loose. B2112.  
 Georgianna. B5064.  
 Got No Time. B2111.  
 Gonna Getta Girl. B1985.  
 Honey, I'm in Love With You.  
 B2099.  
 Hoodoo Man. B1938.  
 I Can't Get the One I Want. B1889.  
 If I Can't Have the Sweetie I Want.  
 B1714.  
 I'm Going South. B1797.  
 Just One More Chance. B1682.  
 Lucky Kentucky. B2007.  
 Mama Loves Papa. B1867.  
 Mandy, Make Up Your Mind. B1935.  
 Manhattan. B2175.  
 Mr. Gallagher and Mr. Shean. B1589.  
 No Fooling. B5084.  
 No More Worrying. B5065.  
 Nuthin' But. B1677.  
 Pack Up Your Sins. B1655.  
 Paradise Alley. B1906.  
 Peaceful Valley. B2185.  
 Pozzo. B2054.  
 Rhythm. Rag. B2175.  
 St. Louis Blues. B5165.  
 Shake Your Feet. B1741.  
 So This is Venice. B1812.  
 Sonya. B2112.  
 Steppin' in Society. B2104.  
 Swanee River Blues. B1741.  
 Sweet and Low-Down. B5109.  
 Sweet Child. B5039.  
 That Certain Feeling. B5109.  
 There's a Boatman on the Volga.  
 B5064.  
 There's Yes! Yes! in Your Eyes.  
 B1876.  
 Way Down Yonder in New Orleans.  
 B1649.

## VICTOR.

Fascinating Rhythm. 19551.  
 Lady Be Good. 19551.

## H.M.V. Concert recordings.

Rhapsody in Blue. C1171.  
 Suite of Serenades. C1196.

H.M.V. August 1926. Piano duets by  
Harry Perella and Raymond Turner.

Nola. B2322.  
 Kitten on the Keys. B2322.

H.M.V. 1926. Under the title of Busse's  
Buzzards.

Deep Elm. B5037.  
 Monkey Doodle-Do. B5424.

VICTOR. Under the title of Busse's  
Buzzards.

Milenberg Joys.  
 Red Hot Henry Brown.

## 1927-1932. COLLECTIVE.

PAUL WHITEMAN. Conductor.  
 FERDE GROFÉ. Arranger.  
 CHARLES HATHAWAY. Arranger.  
 BILL CHALLIS. Arranger.  
 FRANKIE

TRUMBAUER.

CHESTER HAZLETT.

CHARLES

STRICTFADDEN.

JIMMY DORSEY. Saxes, clarinets,  
 flutes, pic-  
 colos, etc.

ROY MAIER.

JOHN CORDARO.

FUD LIVINGSTON.

BEN DALEY.

IZZY FRIEDMAN.

JOE VENUTI.

KURT DIETERLE.

MATT MALNECK.

MISCHA RUSSELL.

JOHNNY BOWMAN.

OTTO LANDAU.

TED BACON.

BIX BEIDERBECKE.

CHARLEY MARGULIS.

HENRY BUSSE.

FRANK SIEGRIST.

EDWARD PINDER.

HARRY GOLDFIELD.

NAT NATOLI.

TOM DORSEY.

BILL RANK.

JACK TEAGARDEN.

JACK FULTON.

WILBUR HALL.

BOYCE CULLEN.

BERT MATTHEWS.

ROY BARGY.

LENNIE HAYTON.

MIKE PINGITORE.

EDDIE LANG.

WILFRED LEIBROCK.

MICHAEL

TRAFFICANTE.

PIERRE OLKER.

GEORGE MARSH.

HERBERT QUIGLEY.

RED NORVO.

Piano.

Piano.

Banjo.

Guitar.

Bass.

Bass.

Bass.

Drums.

Drums.

Xylophone.

Vocalists comprised Whiteman's  
 Rhythm Boys (Bing Crosby, Al Rinker  
 and Harry Barris), Bob Lawrence,  
 Chester Gaylord, Jack Fulton, Ray  
 Heatherton, Irene Taylor, Mildred  
 Bailey, Red McKenzie and the

Romancers (Bill Seckler, Craig Leitch and Jack Fulton).

The King's Jesters comprised Jimmy Noel, tenor sax; Ray Kuiz, trumpet; and George MacDonald, clarinet and cymbal.

#### H.M.V. 1927-1932.

- Birth of the Blues. B5270.
- Calinda. B5384.
- Changes. B5461.
- Coquette. B5564.
- Dancing Shadows. B5511.
- Dixie Dawn. B5515.
- Dolly Dimples. B5492.
- Five Step. B5511.
- From Monday On. B5492.
- I'm Winging Home. B5497.
- It Won't Be Long Now. B5555.
- Lonely Melody. B5516.
- Louisiana. B5522.
- Magnolia. B5317.
- Manhattan Mary. B5555.
- Ooh! Maybe It's You. B5415.
- San. B5581.
- Sensation Stomp. B5577.
- Side by Side. B5318.
- Shaking the Blues Away. B5415.
- There Ain't No Sweet Man. B5515.
- When. B5493.
- When It's Sleepytime Down South. B6107.
- Whiteman Stomp. B5577.

#### VICTOR.

- Avalon. 25238.
- Broadway. 20874.
- Dardanella. 25238.
- I'm Coming, Virginia. 24105.
- Love Nest. 24105.
- Me Too. 20197.
- Mississippi Mud. 21274.
- Muddy Water. 20508.
- My Honey's Lovin' Arms. 21464.
- Sleepy-time Gal. 21464.
- Sugar. 21464.
- You Took Advantage of Me. 21398.

#### COLUMBIA. 1928-1931.

- After You've Gone. 5702.
- Because My Baby Don't Mean Maybe Now. 5007.
- Bench in the Park. CB86.
- Button Up Your Overcoat. 5550.
- Felix the Cat. 5040.
- Georgie Porgie. 5040.
- Great Day. CB116.
- Happy Feet. CB86.
- How About Me? 5305.
- I Like To Do Things for You. CB87.
- Is It Gonna Be You? 4956.
- Louise. 5456.
- Makin' Whoopee. 5556.
- New Tiger Rag. CB163.

- Nobody's Sweetheart. 5702.
- Nola. 5411.
- Oh! You Have No Idea. 4956.
- Orange Blossom Time. 5560.
- Out-of-Town Gal. 5039.
- Ragamuffin Romeo. CB88.
- S'posin'. 5520.
- Sittin' on a Rainbow. CB120.
- Tain't So, Honey, Tain't So. 4981.
- That's My Weakness Now. 5006.
- What D'Ya Say? 5241.

#### AMERICAN COLUMBIA.

- China Boy. 1945-D.
- Choo Choo. 2491-D.
- Oh, Miss Hannah. 1945-D.
- Something to Remember You By. 2297-D.
- Song of the Congo. 2263-D.

#### H.M.V. Concert recordings.

- Caprice Futuristic. C1607.
- Chloe. C1548.
- High Water. C1607.
- Midnight Reflections. C1652.
- Mississippi Suite. C1574.
- \*Ol' Man River. C1505.
- Rhapsody in Blue. C1395.
- Show Boat. C1505.
- Soliloquy. C1652.
- Souvenirs. C1472.
- Suite of Serenades. C1600.
- Three Shades of Blue. C4874.
- Together. C1472.
- When Day is Done. C2823.

#### VICTOR. Concert recordings.

- Grand Fantasia. 36065.
- Metropolis. 35933-4.
- My Heart Stood Still. 35883.
- Sea Burial. 36044.
- Study in Blue. 36067.
- Washboard Blues. 35877.

#### COLUMBIA. Concert recordings.

- Chocolate Soldier. 9460.
- Christmas Melodies. 9561.
- Concerto in "F." 9665-7.
- I Can't Give You Anything But Love. 9572.
- Jeannine, I Dream of Lilac Time. 9578.
- La Colondrina. 9459.
- La Paloma. 9459.
- Libestraume. 9798.
- Merry Widow. 9460.
- My Melancholy Baby. 9578.
- Song of India. 9798.
- Sweet Sue, Just You. 9572.
- Tschaikowskiana. 9470.

#### AMERICAN COLUMBIA. Concert recordings.

- Gypsy. 50095-D.
- †Man I Love. 50068-D.

\* With Paul Robeson.

† With vocal by Vaughan de Leath.

## 1933-1955. COLLECTIVE.

PAUL WHITEMAN. Conductor.  
 FERDE GROFÉ. Arranger.  
 ADOLPH DEUTSCH. Arranger.  
 CARROLL HUXLEY. Arranger.  
 KURT DIETERLE. Violin.  
 MATT MALNECK. Violin.  
 MISCHA RUSSELL. Violin.  
 FRANKIE TRUMBAUER. Saxes and  
 clarinet.  
 CHARLES STRICKFADEN. Saxes and  
 clarinet.  
 JOHN CORDARO. Saxes and  
 clarinet.  
 CHESTER HAZLETT. Saxes and  
 clarinet.  
 ARTHUR ROLLINI. Tenor sax.  
 NAT NATOLI. Trumpet.  
 HARRY GOLDFIELD. Trumpet.  
 CHELSEA QUEALEY. Trumpet.  
 BUNNY BERIGAN. Trumpet.  
 CHARLES TEAGARDEN. Trumpet.  
 JACK TEAGARDEN. Trombone  
 and vocals.  
 JACK FULTON. Trombone  
 and vocals.  
 MATT MATHEWSON. Trombone.  
 BILL RANK. Trombone.  
 VINCENT GRANDE. Trombone.  
 ROY BARGY. Piano and  
 arranger.  
 RAMONA (DAVIES). Piano and  
 vocals.  
 MIKE PINGITORE. Banjo.  
 ARTHUR MILLER. Bass.  
 GEORGE MARSH. Drums.  
 HERBERT QUIGLEY. Drums.

*Note.*—Larry Gomar took over drums in March 1935, and at the same time Norman McPherson succeeded Arthur Miller.

Vocalists include Jack Fulton, Johnny Mercer, Jack Teagarden, the Pickens Sisters, Ramona (Davies), the King's Guard (Budd Linn, Jon Dodson, Rad Robinson and Ken Darby), Red McKenzie, Irene Taylor, Bob Lawrence, the Vocordians, the Park Avenue Boys and Durelle Alexander. Arrangers include Ernie Watson and Fud Livingston.

## H.M.V. 1933-1935.

Anything Goes. BD170.  
 Bouncing Ball. BD187.  
 Christmas Night in Harlem. B6549.  
 Eadie Was a Lady. B8084.  
 G Blues. X4431.  
 I Get a Kick Out of You. BD171.  
 I'm In the Mood for Love. BD219.  
 In the Dim, Dim Dawning. B6311.  
 Night Owl. B6427.  
 Sittin' On a Backyard Fence. B6434.  
 Sugar Plum. BD5001.

Tailspin. X4431.  
 True. B6481.  
 You're an Old Smoothie. B8008.  
 You're the Top. BD171.

## VICTOR. In many of these recordings Dick McDonough, guitar, is featured.

Ain't Misbehavin'. 25086.  
 And Then Some. 25088.  
 Are You Makin' Any Money? 24365.  
 Avalon. 24100.  
 China Seas. 25088.  
 Darktown Strutters Ball. 25192.  
 Daybreak. 24017.  
 Dodging a Divorcee. 25086.  
 Duke Insists. 25113.  
 Fare-Thee-Well to Harlem. 24571.  
 Farewell Blues. 25192.  
 Garden of Weed. 25113.  
 Itchola. 24885.  
 New Orleans. 25150.  
 Nobody's Sweetheart.  
 Rise 'n' Shine. 24197.  
 Sun Spots. 24574.  
 Turn Out the Light. 24197.  
 Three On a Match. 24089.  
 You're Telling Me. 24140.

## H.M.V. Concert recordings.

Deep Forest. B8318.  
 Grand Canyon Suite. C2473-6.  
 Medley of Cole Porter Hits. C2606.  
 Night and Day. C2606.  
 Night with Paul Whiteman. C2569.  
 Serenade for a Wealthy Widow.  
 B8318.  
 Top Hat Medley. C2803.

## VICTOR. Concert recordings.

Anything Goes. 36141.  
 Blue Moonlight. 36159.  
 Deep Purple. 36131.  
 Jubilee. 36175.  
 Park Avenue Fantasy. 36131.  
 Peter, Peter, Pumpkin Eater. 36143.  
 Star Dust. 36159.

**Whiteman's Rhythm Boys.**—The history of Paul Whiteman's Rhythm Boys dates back to 1927, when Whiteman and his Orchestra were filling an engagement at the Million Dollar Theatre in Los Angeles. Paul Whiteman went to see the show at the Metropolitan Theatre one afternoon, and was struck by the work of two young vocalists in a seven-piece band on the stage.

He discovered that their names were Bing Crosby and Al Rinker, two young college boys who had recently organised their own combination. He gave them a contract. Crosby and Rinker went on tour with Whiteman's Band,

and shortly after Harry Barris was added to form a vocal trio.

They remained with Whiteman for three years, making a number of recordings under the title of Whiteman's Rhythm Boys, in addition to being regularly featured in the records of Paul Whiteman's Orchestra during that period. The trio also sang in some of the records made by Frankie Trumbauer's Orchestra.

In 1930, after appearing with Whiteman in the Universal film, "The King of Jazz," Bing Crosby left the trio, and the famous combination was broken up.

1927-1930.

BING CROSBY.  
AL RINKER.  
HARRY BARRIS.

H.M.V.

Ain't She Sweet? B2562 and B4424.  
From Monday On. B2779.  
I Left My Sugar. B2562 and B4424.  
Jig-Time. B4950.  
Mississippi Mud. B2562 and B4424.  
Sweet Lil. B2562 and B4424.  
What Price Lyrics? B2779.

COLUMBIA.

Bench in the Park. DB282.  
Louise. 5457.  
My Suppressed Desire. 5240.  
Rhythm King. 5240.  
So the Bluebirds. 5457.  
That's Grandma. 5071.  
Wa Da Da. 5006.

VICTOR.

Bahama Mama. 24095.  
Lost In Your Arms. 24095.  
Miss Annabelle Lee. 21104.

**Duncan Whyte.**—Duncan Whyte, British trumpet player, came into prominence in 1935 with his recording work with Valaida and Billy Mason.

DUNCAN WHYTE. Trumpet.  
STANLEY BLACK. Piano.  
ALAN FERGUSON. Guitar.  
DOUG LEES. Bass.  
STAN MARSHALL. Drums.

PARLOPHONE. 1936.

Hummin' To Myself. R2153.

**Herb Wiedoeft's Orchestra.**—This American combination was organised by the late Herb Wiedoeft. The unit made a number of interesting recordings in the early 'twenties, and

the combination included Herb's two brothers, Al, on drums, and Gay, on bass, while Clyde Lucas sang the majority of the vocals.

The unit is still in existence in America under the direction of Al and Gay Wiedoeft.

BRUNSWICK.

Beale Street Blues.  
Deep Elm, You Tell 'Em I'm Blue.  
Everything is Hotsy Totsy Now.  
2916.  
He's Just a Horn-tootin' Fool. 2916.  
Hoodoo Man. 2627.  
Maple-Leaf Rag.  
Oh Peter. 2627.  
Promenade Walk.  
Sugar Plum.

**Rudy Wiedoeft.**—For many years Rudy Wiedoeft has been looked upon as the greatest white saxophone player in the world. He is an American, and received his start as a member of Joseph C. Smith's orchestra.

Later he studied the saxophone as a solo instrument, and made an unparalleled name for himself. In his very early days he had his own trio. Later, for his solo work, he was accompanied by Frank Banta on piano. Still later Oscar Lavant became his piano accompanist, and these two appeared together in London in 1926 at the New Princes Restaurant.

Rudy has recorded numerous solos and a few saxophone duets with Arnold Brilhart. Among others he is the composer of "Valse Vanite," "Sax-o-Phun," and "Rubenola."

H.M.V.

Marilyn. B2716.  
Saxema. B2716.  
Valse Vanite. B2117.

COLUMBIA.

Adorable. 4083.  
Gloria. 4083.  
Melodie. 5063.  
Melody. 4508.  
Sax-o-Phun. 4037.  
Sax Serene. 4237.  
Souvenir. 4076.  
Sweetest Kiss of All. 4237.

VICTOR.

Kiss Me Again. 19559.  
In the Orient. 20086.

ZONOPHONE.

Saxarella. 2675.  
Rubenola. 5262.

## BRUNSWICK.

Saxarella. 2825.  
Sax-o-Trix. 3395.

BRUNSWICK. The Rudy Wiedoeft Trio,  
saxophone, guitar and piano.

Gloria. 3103.  
Sax-o-Phun. 3103.

**Jay Wilbur.**—Jay Wilbur, came into prominence in the early 'twenties as the pianist with the old London Dance Band.

When Dominion records came on to the market in 1928, Jay Wilbur was in charge of their various recording activities. The American combinations were those who recorded on Melotone at the time while the British combinations Jay Wilbur's Orchestra, Midnight Serenaders and Deauville Dance Orchestra were merely names for the Dominion house band under the direction of Jay Wilbur, and their personnel was made up from leading West-End musicians.

More recently Jay Wilbur became a director and the recording manager of the Crystalate Company, being responsible for the direction of dance music for Imperial and Rex records.

## JAY WILBUR'S ORCHESTRA. COLLECTIVE.

JAY WILBUR.	Director and arranger.
JIMMY GORDON.	Saxes and clarinet.
GEORGE CLARKSON.	Saxes and clarinet.
NORMAN COLE.	Violin.
MAX GOLDBERG.	Trumpet.
BILL SHAKESPEARE.	Trumpet.
TONY THORPE.	Trombone.
BILLY THORBURN.	Piano.
DAVE THOMAS.	Banjo.
BERT THOMAS.	Guitar.
HARRY EVANS.	Bass.
JACK KOSKY.	Drums.
EDDIE GROSSBART.	Vocals.
TOM DOUGLAS.	Vocals.

## DOMINION.

San. A29.

\*What Can a Poor Fellow Do? A28.

## 1935. JAY WILBUR'S ORCHESTRA. COLLECTIVE.

JAY WILBUR.	Director and arranger.
FREDDY GARDNER.	Alto sax clarinet.
HARRY HAYES.	Alto sax and clarinet.

## BUDDY FEATHER-

STONHAUGH.

BILLY FARRELL. Tenor sax.  
1st Trumpet.

CLAUDE FINDLAY. 2nd Trumpet  
and trombone.

TED HEATH. 1st Trombone  
and arranger.

SAM ACRES. 2nd Trombone.  
Piano.

CECIL NORMAN. Piano.

HARRY RUBENS. Violin.

REG PURSGLOVE. Guitar.

JACK SIMMONDS. Bass.

DON STUTELY. Drums.

MAX ABRAMS. Vocals.

PAT O'MALLEY. Vocals.

SAM BROWNE. Vocals.

## REX. 1935.

Canadian Capers. 8485.

Here Comes Cookie. 8486.

I'll Take the South. 8533.

Music Goes 'Round and Around. 8692.

Temptation Rag. 8485.

You're a Heavenly Thing. 8533.

**Lee Wiley.**—Lee Wiley, who is partly an American Indian, came into prominence with Leo Reisman at the Central Park Casino in New York.

Lee sang various vocals with Johnny Green's Orchestra, "Easy Come, Easy Go" and "Repeal the Blues," and in the Casa Loma recording of "A Hundred Years from To-day."

She has collaborated with Victor Young in many song successes, notably "Got the South in My Soul," "Anytime, Anyday, Anywhere" and "Eerie Moan."

Her solo recordings contain interesting orchestral accompaniments.

## BRUNSWICK. 1934-1935.

Careless Love. 01916.

Hands Across the Table. 01945.

I'll Follow My Secret Heart. 02091.

Mad About the Boy. 02091.

Motherless Child. 01916.

**Williams and Browning.**—These two coloured vocalists have enjoyed a certain amount of popularity both in this country and in America, from where they originated their double act for stage, cabaret, radio and recording work.

Bob Williams, who also plays the piano, was formerly accompanist for Mae West.

\* Under the title of the Midnight Serenaders.

## PARLOPHONE.

Black-eyed Susan Brown. R1813.  
 Dinah. R1813.  
 Nagasaki. R1794.  
 Sweet Sue Just You. R1813.

**Clarence Williams.**—Clarence Williams, coloured composer, pianist, music publisher and orchestra leader, was born in Plaquemine, Louisiana, on October 8th, 1897. He was brought up by a Jewish family in Plaquemine, where he received his education, and then entered the hotel business.

His first professional engagement was in New Orleans at Frank Torro's, a famous spaghetti house where the first "Hi-De-Ho" was sung by a boy named Nookey Johnson.

Williams formed his own publishing company, Williams and Piron Company, in 1913. Four of his early compositions were "Brownskin, Who You For?" "You Missed a Good Woman When You Picked All Over Me," "I Can Beat You Doing What You're Doing To Me" and "You're Some Pretty Doll." He came into the limelight in 1918, when, after hearing Louis Armstrong at the Royal Garden Café in Chicago, he wrote "Royal Garden Blues" in conjunction with Spencer Williams.

At one time Clarence was one of the foremost tap-dancers in America. Later he became more interested in composing, orchestrating and running his own various bands. He is the composer of more than a hundred numbers, including "Cushion-foot Stomp," "I Found a New Baby," "Chizzlin' Sam," "Skip the Gutter," "Wildflower Rag," "Organ-Grinder Blues," "Baby, Won't You Please Come Home?" "Sugar Blues," "Ain't Gonna Give Nobody None of this Jelly Roll," "Gulf-Coast Blues" and "I Can't Dance, I Got Ants in My Pants."

Since 1921 he has been the President of the Clarence Williams Music Publishing Company, Inc., and since 1925 he has accompanied Eva Taylor, his wife, during her radio broadcasts. Eva is known in America as "the Dixie Nightingale."

Clarence Williams has recorded with nearly every American company, and

his discs run into hundreds. Various combinations with whom he has recorded other than those under his own name include the Jungle Town Stompers, Morris' Seven Hot Babies, Blue Rhythm Boys, Lazy Levee Loungers, Last Words in Rhythm, the Lowlanders, the Seven-Gallon Jug Band and Eva Taylor and her Boy Friends.

He claims to be the only coloured man to have written, orchestrated and produced a show on Broadway, "Bottomland." His more recent compositions include "The Stuff is Here and it's Mellow," "I Can See You All Over the Place" and "Sitting at the Table Opposite You."

During the years he has accompanied Ethel Waters in many of her recordings, notably "West End Blues" and "Organ-Grinder," also Bessie Smith.

## VICTOR. Piano solos.

Pane in the Glass. V-38524.  
 Too Low. V-38524.

## AMERICAN COLUMBIA. Piano solos.

Shootin' the Pistol. 14241-D.  
 When I March in April. 14241-D.

## OKEH. Piano solos.

Mixin' the Blues. 4893.  
 Organ-grinder Blues. 8604.  
 Weary Blues. 4893.  
 Wildflower Rag. 8604.

## ORIOLE. C.W.'s Washboard Band.

Cushion-foot Stomp. 1012.  
 P.D.Q. Blues. 1012.

CLARENCE WILLIAMS. Piano.  
 SYDNEY BECHETT. Sax and clarinet.

LOUIS ARMSTRONG. Trumpet.  
 CHARLIE IRVIS. Trombone.  
 BUDDY CHRISTIAN. Banjo.  
 FLOYD CASEY. Washboard and drums.

## PARLOPHONE. C.W.'s Orchestra, Harmonisers, Blue Five and Trio.

Absent-minded Blues. E5300.  
 \*Candy Lips. R3445.  
 Cushion-foot Stomp. R3506.  
 \*Cushion-foot Stomp. R3383.  
 E Flat Blues. E5187.  
 Graveyard Dream Blues. E5235.  
 Green Gal Can't Catch On Blues. E5235.  
 If I Let You Get Away. E5187.

\* Credited by Parlophone to the Original Washboard Beaters and Louis Armstrong's Washboard Beaters.

I'm a Little Blackbird. E5670.  
 I've Got What It Takes. R2147.  
 Irresistible Blues. E5261.  
 Jazzin' Babies Blues. E5261.  
 \*Nobody But My Baby. R3345.  
 Nobody Knows the Way. E5300.  
 Stop that Black-bottom Dance.  
 R3506.

What Make Me Love So? R2147.

\*Yale Rhythm. R3381.

*Note.*—The majority of these early Parlophone recordings are accompaniments for vocals by Margaret Johnson, Sara Martin and Eva Taylor. The Clarence Williams Trio is made up of Eva Taylor, Clarence Todd and Clarence Williams.

OKEH. C.W.'s Orchestra, Washboard Band, Novelty Four, Washboard Four and Five, Blue Five and Blue Seven.

A to Z Blues. 8163.

All the Wrong You Done To Me.

Baby, Won't You Please Come Home?  
 8510.

Black Snake Blues. 8465.

Cake-walking Babies

Church-Street Sobbin' Blues. 8525.

Close-fit Blues. 8510.

Coal-cart Blues.

Construction Gang. 8163.

Dinah.

Dirty Dozen. 8775.

Everybody Loves My Baby.

Freeze Out. 8663.

Get It Fixed. 8267.

Have You Ever Felt that Way? 8629.

He Wouldn't Stop Doin' It. 8798.

High Society. 8706.

I'm Busy, and You Can't Come In.  
 8617.

In the Bottle Blues. 8645.

I've Found a New Baby. 8763.

Jackass Blues. 40598.

Kansas City Man Blues. 8826.

Lazy Mamma. 8592.

Left All Alone With the Blues. 8763.

Log-cabin Blues. 8572.

Lovin'. 8842.

Mandy, Make Up Your Mind.

Michigan Water Blues. 8806.

Mississippi Blues. 8672.

Mountain City Blues. 8592.

Oh, Baby, What Makes You Love Me  
 So? 8752.

Oh, Daddy.

Old-fashioned Love.

Old Folks Shuffle. 8465.

Organ-grinder Blues. 8617.

Papa-De-Da-Da. 8842.

Red River Blues. 8584.

Shake It Down. 8584.

Shake that Thing. 8267.

Shout, Sister, Shout. 8821.

Sitting on Top of the World. 8826.

Spanish Shawls.

Steamboat Days. 8672.

Sweet Emmalina. 8572.

Take Your Black-bottom Dance Outside.  
 8462.

Uama Uama Blues. 8525.

Walk that Broad. 8629.

Watching the Clock. 8663.

What Ya Want Me To Do? 8645.

What's the Matter Now? 40598.

Where the Old Man River Flows. 8821.

Whip Me With Plenty of Love. 8790.

Whoop It Up. 8706.

Wipe It Off. 8762.

Worn-out Blues. 8790.

You Don't Understand. 8752.

You Gotta Give Me Some. 8738.

You Rascal You. 8806.

You're Bound to Look Like a Monkey.  
 8798.

#### CLARENCE WILLIAMS' JUG BAND.

CLARENCE WILLIAMS. Jug and vocals.

CECIL SCOTT. Saxes and clarinet.

WILLIE SMITH. Piano.

HERMAN CHITISON. Piano.

IKEY ROBINSON. Banjo.

WILLIE WILLIAMS. Washboard.

*Note.*—The vocal trio, the Lowland Singers, is made up of Eva Taylor, Clarence Todd and Clarence Williams.

#### PARLOPHONE.

Chizzlin' Sam. R1680.

Shim Sham Shimmy Dance. R1680.

#### AMERICAN COLUMBIA.

High Society. 2806-D.

Organ Grinder. 2863-D.

You Ain't Too Old. 2863-D.

#### CLARENCE WILLIAMS' JAZZ KINGS.

CLARENCE WILLIAMS. Piano.

JIMMY JOHNSON. Piano.

DON REDMAN. Saxes.

BUSTER BAILEY. Saxes.

SIDNEY BECHETT. Saxes and clarinet.

EDWARD ALLEN. Trumpet.

EDWARD ANDERSON. Trumpet.

CHARLIE IRVIS. Trombone.

BUDDY CHRISTIAN. Banjo.

FLOYD CASEY. Washboard and drums.

#### AMERICAN COLUMBIA.

Any Time. 14314-D.

Baby, Won't You Please Come Home?  
 14666-D.

\* Credited by Parlophone to the Original Washboard Beaters and Louis Armstrong's Washboard Beaters.

Breeze. 14422-D.  
 Close-fit Blues. 14287-D.  
 Dreaming the Hours Away. 14287-D.  
 Freeze Out. 14460-D.  
 Have You Ever Felt that Way?  
 1735-D.  
 High Society Blues. 14555-D.  
 I Need You. 14326-D.  
 If You Like Me. 1735-D.  
 I'm Going Back to Bottomland.  
 14244-D.  
 I'm Not Worryin'. 14447-D.  
 In Our Cottage of Love. 14434-D.  
 Keyboard Express. 14348-D.  
 Lazy Levee Loungers. 14555-D.  
 Mountain City Blues. 14422-D.  
 Nervous Breakdown. 14468-D.  
 Pane in the Glass. 14460-D.  
 Papa-De-Da-Da. 14666-D.  
 Railroad Rhythm. 14468-D.  
 Red River Blues. 14326-D.  
 Sweet Emmalina. 14314-D.  
 Them Things Got Me. 14434-D.  
 You'll Long for Me. 14244-D.  
 You've Got to Be Modernistic.  
 14468-D.  
 Walk that Broad. 14348-D.  
 Whoop It Up. 14447-D.  
 Zonky. 14488-D.

## BRUNSWICK.

Slow River. 3667.  
 Zulu Wail. 3667.

## AMERICAN BRUNSWICK.

Baltimore. 7017.  
 Cushion-foot Stomp. 7000.  
 P.D.Q. Blues. 7000.  
 Take Your Black-bottom Dance Outside.  
 7017.

## VICTOR.

I'm Not Worrying. V-38630.  
 In Our Cottage of Love. V-38063.  
 Lazy Mamma. V-38063.  
 Touch Down. V-38630.

## 1934-1935.

CLARENCE WILLIAMS.	Piano	and
	vocals.	
WILLIE SMITH.	Piano.	
CECIL SCOTT.	Saxes and clari-	
	net.	
EDWARD ALLEN.	Trumpet	and
	vocals.	
JIMMIE McLIN.	Guitar.	
CYRUS ST. CLAIR.	Bass.	
WILLIE WILLIAMS.	Washboard and	
	drums.	

*Note.*—Henry Allen, Jr., is the featured trumpet player and vocalist in many of the following recordings while other vocalists include Dick Robertson, Chick Bullock and Little Brother Farrior.

## WINNER.

As Long As I Live. W142.  
 He's a Colonel from Kentucky. W121.  
 Ill Wind. W142.  
 Swaller-tail Coat. W121.

## AMERICAN VOCALION.

After To-night. 2736.  
 Beer-garden Blues. 2541.  
 Big Fat Mamma. 2838.  
 Bimbo. 2778.  
 Black-eyed Susan Brown. 25009.  
 Black Gal. 2938.  
 Breeze. 2541.  
 Chizzlin' Sam. 2854.  
 Chocolate Avenue. 2584.  
 Christmas Night in Harlem. 2689.  
 Dispossession' Me. 2584.  
 Foolish Little Girl. 2938.  
 For Sale. 2602.  
 Harlem Rhythm Dance. 2602.  
 High Society. 25010.  
 How Can I Get It? 2630.  
 I Can Beat You. 2788.  
 I Can See You All. 2958.  
 I Can't Dance. 2689.  
 I Can't Think of Anything. 2958.  
 I Got Horses. 2654.  
 I Like To Go Back. 25010.  
 I Saw Stars. 2899.  
 I'm Gettin' My Bonus. 2889.  
 I'm Gonna Wash Your Sins Away. 2759.  
 Jerry the Junker. 2854.  
 Jimmy Had a Nickel. 2629.  
 Jungle Crawl. 2909.  
 Lady Luck Blues. 2991.  
 Let's Have a Showdown. 2759.  
 Loka-There, Ain't She Pretty? 2616.  
 Mamma Stayed Out All Night. 25009.  
 Milk-cow Blues. 2927.  
 Mister, Will You Serenade? 2676.  
 New Orleans Hop-scope Blues. 2654.  
 Old Street-sweeper. 2736.  
 On the Sunny Side of the Street. 2630.  
 Organ-Grinder Blues. 2871.  
 Pretty Baby. 2718.  
 Rhapsody in Love. 2899.  
 Right Key, but Wrong Keyhole. 2563.  
 St. Louis Blues. 2676.  
 Sashay, Oh Boy! 2838.  
 Savin' Up for Baby. 2909.  
 She's Got a Little Bit Left. 2563.  
 Tain't Nobody's Biz-ness. 2871.  
 Tell Her the Truth. 2889.  
 There's Gonna Be. 2927-D.  
 Trouble. 2788.  
 Way Down Home. 2778.  
 Won't You Come Over? 2718.  
 Yama Yama Blues. 2991.

**Douglas Williams.**—Douglas Williams, coloured American clarinet player, was born in Louisville. He is the composer of "Riverside Stomp,"

"Friendless Blues," "Three O'Clock Blues," "Louisiana Hop," "Clarinet Jiggles," "Sister Ella," "Memphis Gal" and many others.

He has recorded numerous clarinet solos, and with his trio, four, and orchestra, details of which still remain in obscurity.

**VICTOR.** Clarinet solos with piano.

Buddy George. V-38518.

Neal's Blues. V-38518.

Roadhouse Stomp. 21269.

Slow Death. 21269.

**VICTOR.** Douglas Williams' Trio and \*Four.

Friendless Blues. V-38031.

\*Kind Daddy. 21695.

\*Late Hours. 21695.

Riverside Stomp. V-38031.

**VICTOR.** Douglas Williams' Orchestra.

Clarinet Jiggles. 23337.

Louisiana Hop. V-38623.

Memphis Gal. 23362.

P-Wee Strut. V-38550.

Sister Ella. 23362.

Three O'Clock Blues. V-38623.

Undertaker Blues. V-38623.

**Fess Williams.**—Fess Williams, coloured American saxophone and clarinet player, was born in Kentucky. As a youth he received a University education and studied to be a school-teacher.

In between his studies, for relaxation, Fess learned to play the saxophone and clarinet. He became so interested in these instruments that he decided to organise his own dance orchestra.

And so in 1919 Fess assembled a five-piece combination made up of David James, trombone and saxes; Edgar Hayes, piano; Ralph Toran, banjo and violin; Raymond Green, drums; and himself on saxes and clarinet.

It was not long before Fess became nicknamed "the Black Ted Lewis," a name that stuck to him for many years. He is able to play two E's above scale on a saxophone and clarinet.

Fess is the composer of numerous titles, such as "Big Shot," "Goin' To Get Cha'," "Musical Camp Meeting," "Sell It," "Slide, Mr. Jelly, Slide" and "Friction." One of his earliest and most popular recordings was "Green River Blues."

Fess Williams and his Royal Flush Orchestra have a tremendous reputation in America, where they have played in practically every big city. During 1935, his orchestra appeared in New York and for a time played in the Savoy Ballroom.

**FESS WILLIAMS.** Saxes, clarinet and vocals.

**JEROME PASQUAL.** Alto sax and clarinet.

**CRAIG WATSON.** Alto sax and clarinet.

**PERRY SMITH.** Tenor sax.

**LEROY RUTLEDGE.** 1st Trumpet.

**JOHN BROWN.** 2nd Trumpet.

**OSCAR CLARK.** 3rd Trumpet.

**DAVID JAMES.** Trombone.

**LLOYD PHILLIPS.** Piano.

**BILL JOHNSON.** Banjo and guitar.

**OLIN ADERHOLD.** Bass.

**RALPH BEDELL.** Drums.

*Note.*—David James left the combination in August 1934. Shortly after, Bob Schaffner, trumpet, was added.

**ORIOLE.**

Phantom Blues. 1011.

Variety Stomp. 1011.

**BRUNSWICK.**

Alligator Crawl. 3589.

Number Ten. 3596.

Ozark Blues. 3589.

Razor Edge. 3596.

**H.M.V.**

All for Grits and Gravy. B4840.

Do Shuffle. JF18.

Friction. JF18.

Hot Mamma. B4898.

Playing My Saxophone. B4944.

She's Still Dizzy. B4839.

You Can't Go Wrong. B4991.

**VICTOR.**

Ain't Misbehavin'. V-38085.

Betsy Brown. V-38062.

Big Shot. V-38128.

Buttons. V-38095.

Dinah. 23005.

Few Riffs. V-38064.

Goin' To Get Cha'. V-38106.

Here 'Tis. V-38056.

Hot Town. V-38077.

Ida, Sweet as Apple Cider. 23005.

Kentucky Blues. V-38077.

Musical Camp Meeting. V-38095.

Sell It. V-38062.

Slide, Mr. Jelly, Slide. V-38106.

Snag Nasty. V-38128.

Sweet Savannah Sue. V-38085.

**Mary Lou Williams.**—Mary Lou Williams, coloured American pianist and composer, came into prominence with Andy Kirk and his Clouds of Joy. She is the composer of "Night Life."

BRUNSWICK. 1933. Piano solos.

Night Life. 01625.

AMERICAN BRUNSWICK.

Drag 'Em. 7178.

**Williams' Washboard Band.**—This American combination is under the direction of Harry Williams, who sings the vocal refrains in the recordings of the unit. It is suggested that the group is merely a recording combination of coloured musicians made up of members of the Washboard Rhythm Kings.

H.M.V.

I Want to Ring Bells. JF23.

I Would if I Could. JF23.

BLUEBIRD.

Hard Corn. B5204.

Kelseys. B5204.

**Wilson and Ga Crackers.**—Nothing known concerning this American combination except for the fact that Frank Froeba was on piano.

MELOTONE.

Deserted Blues. M-12026.

Swamp Blues. M-12026.

**Edith Wilson's Jazz Band.**—An American combination concerning which no details have been obtained.

AMERICAN COLUMBIA.

Daddy, Change Your Mind. 14008-D.

I Don't Know and I Don't Care Blues. 14008-D.

**Garland Wilson.**—Garland Wilson, coloured pianist and vocalist, was born in West Virginia in 1909. He started playing the piano when he was thirteen, and studied music at the Howard University in Washington.

Later he went to New York and appeared in vaudeville and clubs. Then he joined Nina Mae McKinney and went with her to Paris, where the two appeared at the Chez Florence. In 1932 both came to London, and appeared at the Leicester Square

Theatre in "Chocolate and Cream" in 1933.

After appearing in cabaret at Prince's Restaurant and the Chez Louis in London, he was signed up by Jack Payne.

Garland Wilson is the composer of "Blues In C Flat" and "Get Up, Bessie."

PARLOPHONE. Piano solos.

Memories of You. R1862.

Rockin' Chair. R1194.

BRUNSWICK. Piano solos.

Blues In C. Flat. 1476.

China Boy. 01692.

Get Up, Bessie. 1476.

Mood Indigo. 01692.

Way I Feel. 01784.

You Rascal, You! 01784.

BRUNSWICK. With Nat Gonella, trumpet.

Nobody's Sweetheart. 01537.

Stormy Weather. 01537.

BRUNSWICK. Accompanying vocals by

Nina Mae McKinney.

Minnie the Moocher's Wedding Day.

1468.

Rhapsody in Love. 1468.

REX. With Jack Payne's Band.

My Dance. 8483.

**Theodore Wilson.**—Theodore "Teddy" Wilson, coloured American pianist, was born in Alabama in 1913. He received his education at the Tuskegee Institute, in Alabama, where his father was in charge of the history department and where his mother still teaches English.

Teddy studied to become a printer, but fate had other things in store for him. In 1929 he went to Chicago, and shortly after succeeded Zinky Cohn in Jimmie Noone's Orchestra. A few months later he married Irene Eadie, a girl pianist.

In the latter part of 1933 he went to New York and, after recording with Benny Carter, joined Willie Bryant's Orchestra, with which he remained until the summer of 1935.

He has since formed his own combination for recording purposes, and, in addition, is playing at various sessions with other units.

Teddy has recorded with Louis Armstrong, the Chocolate Dandies, Bob Howard, Mezz Mezzrow, Willie Bryant, Red Norvo, Benny Goodman,

Putney Dandridge, Taft Jordan and Mildred Bailey.

The recent Panachord and American Vocalion discs credited to Ted Wilson and his Orchestra have nothing to do with Theodore "Teddy" Wilson.

# 1935. TEDDY WILSON'S ORCHESTRA.

THEODORE WILSON.	Piano.
BENNY GOODMAN.	Clarinet.
BEN WEBSTER.	Tenor sax.
ROY ELDRIDGE.	Trumpet.
JOHN TRUEHEART.	Guitar.
JOHN KIRBY.	Bass.
WILLIAM "COSY" COLE.	Drums.
BILLIE HOLIDAY.	Vocals.

# BRUNSWICK. 1935.

I Wished on the Moon. 02063.  
Miss Brown To You. 02063.  
Sunbonnet Blue. 02066.  
What a Little Moonlight. 02066.

# BRUNSWICK. 1935. But with Cecil Scott, clarinet; Lawrence Lucie, guitar, and Hilton Jefferson, alto sax.

It's Too Hot for Words. 02071.  
Painting the Town Red. 02072.  
Sweet Lorraine. 02072.  
What a Night, What a Moon! 02071.

# BRUNSWICK. Piano solos by Teddy Wilson.

Every Now and Then. 02110.  
I Found a Dream. 02113.  
It Never Dawned On Me. 02110.  
On Treasure Island. 02113.  
Rosetta. 02160.

# AMERICAN BRUNSWICK. Piano solos by Teddy Wilson.

Breakin' in a Pair of Shoes. 7599.  
I Feel Like a Feather. 7599.  
Liza. 7563.

THEODORE WILSON.	Piano.
LEON "CHOO" BERRY.	Tenor sax.
BENNY MORTON.	Trombone.
ROY ELDRIDGE.	Trumpet.
DAVE BARBER.	Guitar.
JOHN KIRBY.	Bass.
BILLIE HOLIDAY.	Vocals.

# BRUNSWICK.

Eny Meeny Miney Mo. 02141.  
If You Were Mine. 02160.  
\*Spreadin' Rhythm Around. 02141.  
\*These 'n' That 'n' Those. 02118.  
Yankee Doodle. 02118.

# AMERICAN BRUNSWICK. 1935.

\*Sugar Plum. 7577.  
Twenty-four Hours a Day. 7550.  
\*You Let Me Down. 7581.

# 1936.

THEODORE WILSON.	Piano.
RUDY POWELL.	Clarinet.
THEODORE McRAE.	Saxes.
GORDON GRIFFIN.	Trumpet.
JOHN TRUEHEART.	Guitar.
GRACHAN MONCUR.	Bass.
WILLIAM "COSY" COLE.	Drums.
BILLIE HOLIDAY.	Vocals.

# AMERICAN BRUNSWICK. 1936.

Life Begins When You're in Love. 7612.  
Rhythm in My Nursery Rhymes. 7612.

**Maurice Winnick.**—Maurice Winnick, British violinist and orchestra leader, was born in Manchester, where he studied music at the Manchester College of Music.

His first professional work was playing in various cinema orchestras. In 1927 he was playing a saxophone with the Rivoli Dance Band. The following year he organised an eight-piece combination for the Plaza, Manchester. Later he took over the leadership of Jan Ralfini's Nottingham Palais band, which soon after came to the Hammersmith Palais de Danse in London. Engagements followed at Ciro's and the Piccadilly Hotel.

Between 1929 and 1932 Winnick devoted much of his time to film work, providing the music for such pictures as "Atlantic," "Greek Street," "Under the Greenwood Tree," "The Calendar," "No. 77 Park Lane," and "White Face." It was in 1932 that his orchestra was playing at the Carlton Hotel in London, and then went to Ciro's Club again until July 1934. The following November Winnick moved into the San Marco Restaurant (formerly Devonshire House). In the latter part of 1935 his orchestra moved into the Mayfair Hotel, to relieve Harry Roy, and then to the Carlton Hotel.

Winnick does considerable broadcasting work, and his signature tune is "The Sweetest Music this Side of Heaven."

# 1935.

MAURICE WINNICK.	Leader and violin.
HARRY KARR.	Alto sax and clarinet.
MANNY MARRON.	Alto sax and clarinet.
GEORGE PALLAT.	Tenor sax and violin.

\* With Johnny Hodges, alto sax; Tom Macey, clarinet; Dick Clark, trumpet; Dave Barber, guitar; Grachan Moncur, bass; Cosy Cole, drums; and Billie Holiday, vocals.

REG CONROY. Trumpet.  
TOMMY HEATH. Trumpet.  
SAM COSTA. Piano and vocals.  
FREDDY WATSON. Guitar.  
DON STUTELEY. Bass.  
BERT JACKSON. Drums.  
JUDY SHIRLEY. Vocals.

*Note.*—In the latter part of 1935 Slim Wilson, piano; Billy Farrell, trumpet; Tommy Anderson, trombone; Harry Hayes, saxes and clarinet, were added for stage work.

**PANACHORD.** 1933-1934.

Can't We Meet Again? 25459.  
Deep Water. 25517.  
Do You Recall. 25459.  
Have You Ever Been Lonely? 25463.  
Love is the Sweetest Thing. 25362.  
So Ashamed. 25391.  
Standing in the Corner. 25424.  
Till To-Morrow. 25392.  
Wanderer. 25362.

**DECCA.** 1935.

Flowers For Madame. F5684.  
For Me for You. F5523.  
I'll Never Say Never Again. F5683.  
Louisiana Fairy-tale. F5620.  
Smooth Sailing. F5620.  
There Won't Be Any Spring. F5521.

**PARLOPHONE.** 1935.

I Wished On the Moon. F321.  
You Are My Lucky Star. F320.

**The Wolverines.**—This American combination of white musicians came into being as early as 1922, under the leadership of Dick Voynow, piano. The remaining members of the unit at that period comprised Benny Goodman, saxes and clarinet; the late Bix Beiderbecke, trumpet; and David Tuft, drums.

The Wolverines played on various showboats on the Mississippi, and about 1924-1925 moved to the Cinderella Ballroom in New York. Later the combination moved to the Roseland Ballroom in the same city.

BIX BEIDERBECKE. Trumpet.  
AL GANDE. Trombone.  
JIMMY HARTWELL. Alto sax and clarinet.  
GEORGE JOHNSON. Tenor sax.  
DICK VOYNOW. Piano.  
GEORGE GILLETTE. Banjo.  
MIN LEIBROCK. Bass.  
VICTOR MOORE. Drums.

*Note.*—Many changes were made during the succeeding years, the late Bix Beiderbecke was succeeded by Jimmy McPartland; George Gillette by the late Eddie Lang; Victor Moore by

Victor Berton; Min Leibrock by Herb Herdon; and Bill Rank succeeded Al Gande.

**GENNETT.**

I Need Some Pettin'.  
Lazy Daddy.  
Oh, Baby. 5453.  
Ostrich Walk.  
Prince of Wails. 5620.  
Riverboat Shuffle. 5454.  
Sensation.  
Susie. 5454.  
Tia Juana. 5565.  
When My Sugar Walks Down the Street. 5620.  
Wolverine Blues.

**BRUNSWICK.** 1936. Gennett reissues.

Big Boy. 02204.  
Copenhagen. 02205.  
Fidgety Feet. 02203.  
Jazz Me Blues. 02203.  
Royal Garden Blues. 02204.  
Tiger Rag. 02205.

**BRUNSWICK.**

Crazy Quilt. 3332.  
Good Man is Hard to Find. 4000.  
New Twister. 3856.  
Royal Garden Blues. 4000.  
Shim-Me-Sha-Wobble. 3856.  
You're Burnin' Me Up. 3332.

**VOCALION.**

Dear Old Southland. 15708.  
He, She or Me. 15784.  
Limehouse Blues. 15708.

**Allister Wylie's Orchestra.**—Little has been discovered about this American combination, which is thought to be a recording unit. The recordings of the group feature Joe Venuti, violin; Adrian Rollini, bass sax; the late Eddie Lang, guitar, and Allister Wylie, on piano.

**BRUNSWICK.**

Come On, Baby. 3934.  
Some of these Days. 3934.

**Albert Wynn's Orchestra.**—Little is known of this American coloured combination. Albert Wynn is a coloured trombone player who has been playing for some time with Carroll Dickerson and a combination in Chicago called the Cyclones, directed by Jesse Stone.

**AMERICAN VOCALION.**

Down By the Levee. 1220.  
Milenberg Joys. 1252.  
Parkaway Stomp. 1220.  
She's Crying for Me. 1252.

**AMERICAN VOCALION.** Under the title of  
Albert Wynn's Gut Bucket Five.

Crying My Blues Away. 1218.

# YZ

## YOUNG-ZUTTY

**YOUNG, ARTHUR.** — Arthur Young, British pianist and arranger, came into the lime-light in the middle 'twenties as a member of Jack Hylton's Orchestra.

During the succeeding years he has recorded with Len Fillis, the Four Bright Sparks, Pat Hyde, Van Phillips' All Star Orchestra, and other British units.

**COLUMBIA.** Piano duets with Reginald Foresythe.

Camembert. DB1264.

Chromolithograph. DB1264.

**DECCA.** 1935. Piano duets with Reginald Foresythe, with Dick Ball, bass; and Max Bacon, drums.

Anything Goes. K770.

Big Broadcast of 1936. F5716.

Broadway Melody of 1936. F5759.

Broadway Gondolier. F5759.

Casino de Paree. F5716.

Cheek to Cheek. F5758.

Every Night at Eight. F5715.

Follow the Sun. F5879.

Hits of 1935. K797.

Modern Melodies. F5878.

Roberta. F5637.

Rumbas on Toast. K777.

Sweet Adeline. F5636.

To-night at 8.30. F5878.

With The Duke. K779.

**ARTHUR YOUNG'S YOUNGSTERS.**

ARTHUR YOUNG. Piano.

FREDDY GARDNER. 1st Alto sax and clarinet.

ERNEST RITTE. 2nd Alto sax and clarinet.

HARRY BERLY. Tenor sax and viola.

JEAN PUGNET. Violin.

MARIE GOOSSENS. Harp.

MAX GOLDBERG. Trumpet.

ALBERT HARRIS. Guitar.

DON STUTELEY. Bass.

MAX BACON. Drums.

**REGAL-ZONOPHONE.** 1935.

Bouquet for George Gershwin.

MR1568.

Bouquet for Cole Porter. MR1861.

**DECCA.** 1935. With Dick Ball, bass; Billy Amstell and Danny Polo, saxes; and Lew Davis, trombone.

Any Old Rags. F5645.

Bundle of Blues. F5709.

1936.

ARTHUR YOUNG. Piano.

ALBERT HARRIS. Guitar.

DON STUTELEY. Bass.

RONNIE GUBERTINI. Drums.

**PARLOPHONE.** 1936.

Ain't Misbehavin'. R2151.

Blind Man's Buff. R2151.

**Victor Young.**—Victor Young was born in Central Europe, the son of a member of Joseph Sheehan's touring opera company. As a youth he learned to play a violin. His first professional appearance was with the Warsaw Philharmonic Orchestra. After touring the continent for many years, he went to New York in 1920.

He worked in Chicago with Ted Fio Rito and later wrote such hits as "Sweet Sue," "Old Man of the Mountains," "Lawd, You Made the Night Too Long," "Street of Dreams," "Ghost of a Chance" and "A Hundred Years from To-day."

For some considerable time Victor Young took charge of the musical arrangements for the Publix-Paramount Theatres. In 1931 he was appointed Music Director of the Brunswick American Recording Laboratories. Since 1934 he has held a similar position with the American Decca Company.

His orchestra, gathered together for recording only, is made up of many leading American instrumentalists.

Vocalists who have recorded with his orchestra include Paul Small, Scrappy Lambert, the Boswell Sisters, the Mills Brothers and Bing Crosby.

## COLLECTIVE ONLY.

VERNON HAYES.	Saxes and clarinet.
CHESTER HAZLETT.	Saxes and clarinet.
JIMMY DORSEY.	Saxes and clarinet.
FRANK GUARENTE.	Trumpet.
MICKEY BLOOM.	Trumpet.
HARRY BLUESTONE.	Violin.
SYLVAN KIRSNER.	Violin.
WALTER EDELSTEIN.	Violin.
HARRY HOFFMAN.	Violin.
JACK TEAGARDEN.	Trombone and vocals.
TOM DORSEY.	Trombone.
JOE MERESCO.	Piano.
PERRY BODKIN.	Guitar.
ARTHUR BERNSTEIN.	Bass.
LARRY GOMAR.	Drums.

## BRUNSWICK.

- About a Quarter to Nine. RL287.  
 \*George White's Scandals. 105.  
 †I Surrender Dear. 102.  
 She's a Latin from Manhattan. RL287.  
 †Star Dust. 102.  
 Two Tickets to Georgia. 01534.  
 You're Nothing But a Nothing. 01949.

DECCA. 1935. Accompanying orchestra includes Herb Quigley, drums, and Matty Madlock, clarinet.

- Way Back Home. M464.  
 You're the Top. M462.

## AMERICAN DECCA. 1935.

- Go Into Your Dance. 418.  
 Soft Shoe. 562.  
 Sweet Sue, Just You. 15012.  
 Tap Dance. 562.

*Note.*—Victor Young's Decca recordings feature the Tune Twisters, Bob Crosby, Bob Howard, Cleo Brown and others.

**ZUTTY'S BAND.**—This American combination of coloured musicians was organised in 1935 by Zutie Singleton, drummer, who was with Louis Armstrong in the early days and who more recently has been recording with Charles la Vere.

Zutie was born in New Orleans, and received his start as a drummer with the bands of Sate Narbell and Charles Carth on Mississippi riverboats. He has played with the orchestras of Dave Peyton, Connie Ross, Carroll Dickerson and Charles Cook, and with the Harlem Hot Shots, Billy Banks' Orchestra and the Chicago Rhythm Kings.

During 1935 Zutty's Band was playing in Chicago at the Three Duces.

HORACE EUBANKS.	Alto sax, clarinet and vocals.
VERNILL YORK.	Trumpet and vocals.
HENRY GORDAN.	Piano.
MIKE MCKENDRICK.	Guitar.
LEONARD BIBBS.	Bass.
ZUTIE SINGLETON.	Drums.

*Note.*—In August 1935 John Collins succeeded Mike McKendrick, and Horace Eubanks was succeeded by Delbright Bright.

## AMERICAN DECCA. 1935.

- Anything for You. 432.  
 Bugle-call Rag. 465.  
 Clarinet Marmalade. 432.  
 Look Over Yonder. 431.  
 Royal Garden Blues. 465.  
 Runenae Papa. 431.

## 1936.

SCOOPS CAREY.	Alto sax.
LEE COLLINS.	Trumpet.
TED COLE.	Piano.
ZUTIE SINGLETON.	Drums.

\* With the Boswell Sisters, the Mills Brothers, Tom Dorsey and Bing Crosby.

† With vocals by the Boswell Sisters.

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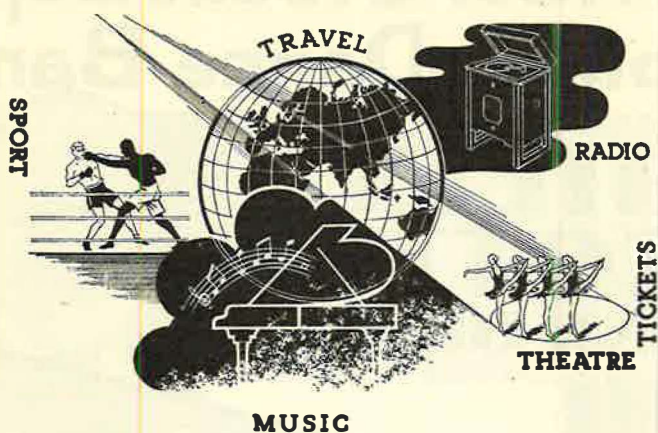
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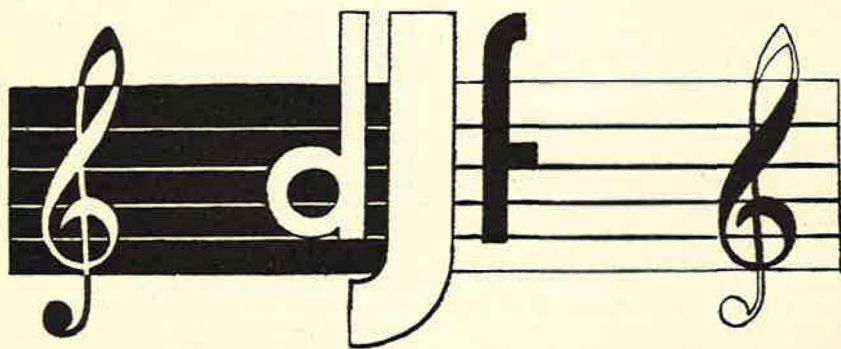
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(The Danish Rhythm Clubs)



Secretary :

JOHANN EMILE DAENDLER,  
22, UPSALAGADE,  
COPENHAGEN.

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# dear mr. hibbs

March 1st, 1936.

*Out of the many hundreds of letters of congratulation that SWING MUSIC has received during its first year, now ending, I would like to make use of the one printed below as the basis of this announcement to all those swing music lovers who have so wisely invested in this mighty effort by Mr. Schleman.*

LEONARD HIBBS.

(Publisher—"Swing Music.")

DEAR MR. HIBBS:

Perhaps you can appreciate my excitement upon discovering SWING MUSIC last night. What a superb achievement it has been. Its value will be inestimable to the critic who will be working in the field of jazz about the year 2036, for, as you know, there has been to date no comparable effort to collate this exceedingly ephemeral material, certainly nothing even crudely resembling anything so sumptuously done as SWING MUSIC. . . .

My own interest in swing is of long standing, but it has been woefully inactive for many years. My early knowledge of the music came about through hearing the pressings of such organisations as the Original Dixieland Jazzband and the like, but what you might call my first conscious appreciation of it came when I listened critically, back in 1930, to some recordings of the old Five Pennies. Understand that I had been hearing these works for several years—from the very first efforts, in fact—but I had never really listened. My collection, needless to say, was very sketchy, although of considerable developmental significance.

Since 1930 my interest, while still desultory, was subconsciously mounting, to flower overnight when I heard, over the air, the new Benny Goodman Orchestra during the winter of 1934-35. Of course the radio is no place to hear swing in this country but that taste whetted my appetite, and it was along about this time that the radio public was beginning to hear about swing as something new and somehow mysterious, although most of what they heard was spurious. All this, naturally, you know, since I find that one can

gain a better knowledge of what is taking place in this country by following the English publications, which devote far more space to these matters than do our own.

So I wrote recently to John Hammond to find out just what was going on—I had heard of the French and English periodicals but they were unobtainable in this city—and through him I managed to purchase a representative selection. Without hesitation I can assure you that none of them can compare with the single issue of SWING MUSIC which I have seen. The writing itself is so far superior to the quality appearing in any of the others that this alone should win permanent recognition for it. . . .

I propose to establish in the public library FINE ARTS division here in St. Paul a collection of writings on swing, to be headed, if I can obtain back issues from a New York news agency, by SWING MUSIC as the representative of the finest work being done in this field. If a complete file cannot be assembled I shall again approach you, next time with the purpose in mind of assembling such a file in England, to form the nucleus of a swing library in a city some 5,000 miles away. This, it might be added, involves some sacrifice on my part in a financial way, which I consider well worth while.

Cordial greetings from a new outpost of SWING MUSIC. Again this nation of "barbarians" has had to turn to Europe for guidance in something which, like Poe and Whitman, is distinctly their own. That is, our "products" must go abroad to be understood and appreciated. We see now, I trust, THE RETURN OF THE NATIVE.

MARVIN W. STRATE.

St. Paul, Minnesota.

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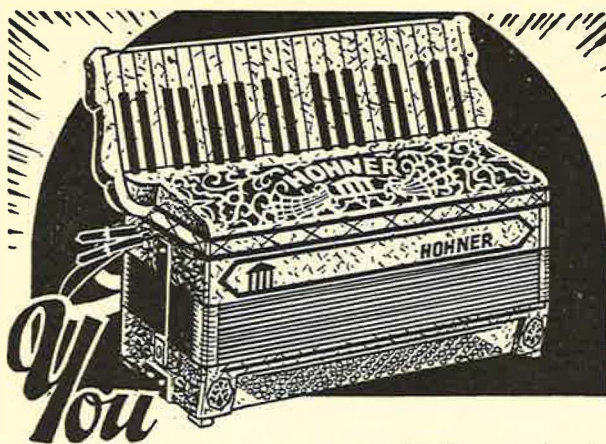
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